

NOVELLO'S ORIGINAL OCTAVO EDITION.

L'ETOILE DU NORD

AN OPERA

IN THREE ACTS

COMPOSED BY

GIACOMO MEYERBEER

EDITED, AND THE PIANOFORTE ACCOMPANIMENT REVISED, BY
BERTHOLD TOURS.

THE ENGLISH VERSION BY
HENRY F. CHORLEY.

NOTE.—The English translation of the Opera having been left unfinished by Mr. CHORLEY, it has been completed for this Edition by the Rev. J. TROUTBECK.

Ent. Sta. Hall.

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L'ETOILE DU NORD.

PERSONS REPRESENTED.

PRASCOVIA (Niece of Reinhold)	Soprano.
NATALIE (a Vivandière)	Soprano.
EKIMONA (a Vivandière)	Mezzo-Soprano.
CATHERINE (Sister of George Skavronski)	Mezzo-Soprano.
GEORGE SKAVRONSKI (a Teacher of Music)	Tenor.
DANILOWITZ (a Pastrycook, afterwards a Colonel)	Tenor.
ISMAILOFF (a Cossack Officer)	Tenor.
A WORKMAN	Tenor.
PETER THE CZAR (a Carpenter)	Bass.
GRITZENKO (a Corporal of Grenadiers)	Bass.
SCHEREMETEFF (a Russian General)	Bass.
YERMOLOFF (a Russian Colonel)	Bass.
REINHOLD (a Tavern-keeper)	Bass.
A SENTINEL	Bass.
CHORUS OF WOMEN	S.
„ VILLAGE GIRLS	S.S.A.
„ WORKMEN	S.S.T.T.B.B.
„ RECRUITS	S.S.T.T.B.B.
„ MUSICIANS	T.B.
„ SOLDIERS	T.T.B.B.
„ KALMUCKS	T.T.B.B.

In the First Act the scene is laid in Finland; in the Second Act in the Russian camp; the Third Act in the palace of the Czar at St. Petersburg.

ARGUMENT.

THE opera opens with a village scene. Some carpenters are discovered resting during their dinner hour, Peter alone continuing at work. To them, as they sing in praise of leisure, appears Danilowitz, the pastrycook, and offers them his wares. Danilowitz asks after Catherine, who is usually to be found at this hour selling liquor to the workmen. They tell him she is staying at home to-day, and provoke Peter by their banter about his lover's grief at her absence. A drinking chorus in praise of Finland follows, whereupon Danilowitz drinks to the Czar, and raises a quarrel between himself and the workmen, Peter taking his side in it. The quarrel is ended by the sound of the bell recalling them to labour. Danilowitz then asks Peter how he, a Russian, comes to be in Finland. Peter tells him, and asks him in return about himself. Danilowitz says he purposes to return to Russia, and offer his services to the Czar. They agree to travel to Russia together, and Peter prophesies his companion's coming advancement. After the exit of Danilowitz Peter goes to the house of George Skavronski to have a lesson on the flute, and there learns that Catherine is gone to plead her brother's cause with Reinhold, the tavern-keeper, uncle of Prascovia, to whom George Skavronski is affianced. While George is telling Peter the story, Catherine returns with the news of the success of her mission. Peter listens to Catherine, and hears her go on to speak of the brilliant destiny her dying mother foresaw for her. To them appears Prascovia, breathless, having run to escape a body of Kalmucks and Cossacks, by whom the village has been invested. Catherine, however, sees in them fellow-countrymen and deliverers, and goes out to greet them. While they are singing a wild chorus, descriptive of their deeds, Catherine, in the name of her mother, once their Priestess, warns them to retire. She succeeds in checking them by promising to Gritzenko, their leader, promotion from the Czar, and good-fortune to all. A duet between Catherine and Peter follows, in the

course of which she tells him he must rise to distinction before he can successfully claim her hand, and gives him a ring as a token of her promise to be his. In the next scene Prascovia brings a letter to Catherine, who on reading it finds that the Cossacks have impressed her brother, and that if he cannot find a substitute he will have to march that very night. Catherine comforts Prascovia by assuring her that her marriage with George will not be delayed, and that a substitute for fifteen days will certainly be found, only that George must come at the end of fifteen days to relieve his substitute. The marriage then takes place, Catherine passing through the crowd enveloped in a cloak, and singing a farewell to those whom she is about to leave.

The second act opens with a dancing scene in the Russian camp, Natalie, Ekimona, and other sutlers moving about, or dancing with the soldiers. Catherine appears, dressed as a recruit; Ismailoff, the Cossack, at Gritzenko's invitation, sings. Gritzenko himself sings afterwards in praise of the Russian Grenadiers, of which regiment he has now become corporal, and which he thinks has been slighted in Ismailoff's song. Gritzenko looks at Catherine intently, remarking that her face reminds him of a pretty singer he once knew in Finland. Catherine says it was her sister. They talk of the imperious commands of the Czar, and Gritzenko speaks of a mutinous conspiracy which is afloat in the army, Yermoloff, his colonel, being concerned in it. Meanwhile Peter arrives at the camp in the capacity of a captain. He tells General Scheremetieff he has heard of the mutinous spirit abroad in the army, but knows how to repress it; and, pending the arrival of a Tartar regiment on which he can rely, he holds a revel with Danilowitz, who is now a Russian colonel, and Natalie and Ekimona. Catherine and two other soldiers are appointed sentries over his tent. Catherine, peeping into the tent, recognises Danilowitz and Peter. With joy she hears her name toasted by Peter, but afterwards, with indignation, witnesses him in his drunkenness caressing the two vivandières. Gritzenko comes to relieve guard, and, finding Catherine spying upon the officers' privacy, orders her to quarters in confinement. She refuses to go, and strikes Gritzenko when he tries to force her away. On this Gritzenko drags her before Peter, who says she must be shot. As she is being removed she appeals with loud cries to Peter, who at length recognises her voice, and orders Gritzenko to bring her back. He returns, saying she has escaped by swimming the river near to which she was being conducted, and (aside) that he shot her in the water. He brings a paper with a farewell written upon it, and containing the ring Peter had given her, as well as the names of the chief mutineers, and she bids him use the information to advance himself with the Czar. A grand scene follows, in which Peter, confessing himself to be the Czar, quells the mutiny, revives the loyalty of the soldiers, and urges them on to victory.

The third act opens with a scene in which Peter appears, having taken up again carpenter's work, in order to try and forget Catherine. Danilowitz enters, and afterwards Gritzenko, the latter to ask for promotion, grounding his claim on his having received the blow from Catherine, without having had it atoned for. Peter is greatly enraged at the story, and seizes a hatchet to kill him for having fired at Catherine, but is prevented by Danilowitz. Gritzenko is ordered, on pain of death, to produce before the next day the soldier he fired at. Prascovia and George appear, and are arrested. At the moment Peter enters hurriedly, saying he has heard Catherine singing the song she and he alone know. Danilowitz allows that she is in the palace, having been brought there the day before by a peasant woman who had given her an asylum, but that he had foreborne to tell the Czar, since, from the hardships she had undergone and her lover's desertion, her reason had left her. The chorus with which the opera opens is then sung in her hearing, and Danilowitz, dressed as a pastrycook, sings his song again. Then appear George, Prascovia, and Reinhold, dressed as in Act I., and the chorus of girls that sang at Prascovia's wedding, singing the same words they sang then. Last of all the air Peter used to play on the flute is heard, and she joins in, and sings it. Her reason gradually returns, she falls into Peter's arms, and the opera closes with her being saluted empress.

OVERTURE.

Piccolo, Flute, Oboes, Clarionets in B flat, Bassoons, 4 Horns, 2 Trunpets, 3 Trombones, Kettle Drums in B flat & E flat, Big Drum, Cymbals, Triangle, 2 Harps, & Strings.

Tempo di marcia, maestoso.

PIANO. $\text{♩} = 80.$

Cello, & D. Bass.

K. Dr.

Str. pizz. Basn.

Cl.

Cl. & Vl. arco.

p stac. con delicatezza.

Fl.

fr

fz p

Vi.

f Tutti.

fz

First system of the musical score, featuring piano accompaniment with *fz* dynamics.

Second system of the musical score, including piano accompaniment and woodwind entries for *Ob. & Cl.* and *Str.* with *p* dynamics.

Third system of the musical score, featuring violin (*Vi.*) and flute (*Fl.*) entries with *cres.* and *p* dynamics.

Fourth system of the musical score, featuring bassoon (*Basn.*) and piccolo (*Picc.*) entries with *pp* dynamics.

Fifth system of the musical score, featuring piano accompaniment with *dolce.* and *fz* dynamics.

Sixth system of the musical score, featuring piano accompaniment with *fz* dynamics and a *un poco cres.* marking.

Seventh system of the musical score, featuring piano accompaniment with *fz* dynamics, *molto cres.* marking, and *il basso marcato.* instruction.

Sva.....

ff Tutti.

This system shows the beginning of the piece. The right hand has a melodic line with a dotted line above it labeled 'Sva.....'. The left hand plays a rhythmic accompaniment. The dynamic is *ff* and the instruction is *Tutti.*

ff più animato. (♩ = 88.)

This system continues the piece. The right hand features a triplet of eighth notes marked with a '3' above it. The dynamic is *ff* and the instruction is *più animato. (♩ = 88.)*

This system continues the piece with a dense texture of chords and moving lines in both hands.

fz fz fz fz fz

This system features a series of chords in the right hand, each marked with a *fz* dynamic.

Sva.....

fz Wind.

This system continues the piece. The right hand has a melodic line with a dotted line above it labeled 'Sva.....'. The left hand has a bass line. The dynamic is *fz* and the instruction is *Wind.*

fz fz fz fz

This system features a series of chords in the right hand, each marked with a *fz* dynamic.

Sva.....

fz fz sempre ff

This system continues the piece. The right hand has a melodic line with a dotted line above it labeled 'Sva.....'. The left hand has a bass line. The dynamic is *fz* and the instruction is *sempre ff*.

Sva.

Musical score system 1, featuring a treble clef staff with a complex melodic line and a bass clef staff with a dense accompaniment of chords and moving lines.

Musical score system 2, including performance markings: *tr*, *mf*, *dim.*, *p*, *dolce e stac.*, *Cello, & Hrn.*, and *p e stac.*

Musical score system 3, continuing the complex rhythmic and melodic patterns from the previous systems.

Musical score system 4, continuing the complex rhythmic and melodic patterns from the previous systems.

Musical score system 5, including performance markings: *Str. con delicatezza.* and *Hns. sustain.*

Musical score system 6, including performance markings: *ffz* and *p*.

VI. Fl. & Picc.

tr

p

p con delicatezza.
Cello. & In.

Basn.

Sva.....

tr

cres.

f

Sva.....

ff Tutti.

sempre f e marcato.

fz

First system of musical notation. The upper staff is marked *Vl.* and the lower staff is marked *Brass.*. The music features a complex rhythmic pattern with many sixteenth notes and rests.

Second system of musical notation. The upper staff is marked *Vl. & Wind.*. The music continues with similar rhythmic complexity.

Third system of musical notation. The upper staff continues the melodic line, and the lower staff provides harmonic support.

Fourth system of musical notation. The upper staff is marked *Sua* and the lower staff is marked *Ped.* with an asterisk. The music shows a change in texture.

Fifth system of musical notation. The upper staff is marked *dolce e cantabile con espress.* and *Ob. Hn. & Cello.*. The lower staff is marked *Harp.* and *con Ped.*. The music becomes more lyrical.

Sixth system of musical notation. The upper staff features a triplet of eighth notes. The lower staff continues with a steady rhythmic accompaniment.

This musical score page, numbered 7, contains seven systems of music. Each system consists of a grand staff with a treble and bass clef. The first system features piano accompaniment with triplets in the right hand. The second system continues the piano accompaniment. The third system also features piano accompaniment with triplets. The fourth system introduces the Oboe (tr) with a trill and a dynamic marking of *dim.* The fifth system adds Clarinet and Bassoon (Cl. & Bssn.) and Cello. The sixth system features the Oboe and Cello (Ob. & Cello) with a *pppp* dynamic marking and the Harp. The seventh system continues the piano accompaniment with triplets.

First system of musical notation. The upper staff features a melodic line with two triplet markings (3) over eighth notes. The lower staff contains a complex rhythmic accompaniment with sixteenth and thirty-second notes.

Second system of musical notation. The upper staff begins with a *dim.* (diminuendo) marking. The lower staff continues the accompaniment, marked with a *p* (piano) dynamic.

Third system of musical notation. The upper staff features a dense texture with many beamed notes, marked *sfz Tutti.* and *ff*. The lower staff is marked *molto cres.* (molto crescendo).

Fourth system of musical notation. The upper staff includes a *Wind.* (Wind) part. The lower staff is marked *ff Str. Bssn. pesante.* (fortissimo Basses, heavy).

Fifth system of musical notation. The upper staff contains trills (*tr*) over sustained notes. The lower staff continues the accompaniment.

Sixth system of musical notation. The upper staff is marked *poco più animato. (♩ = 104.)* and includes trills (*tr*). The lower staff is marked *f Military Band on the Stage.* and *ff Orchestra.*

Seventh system of musical notation. The upper staff features trills (*tr*) and dynamic markings *sf sf*. The lower staff is marked *sf sf* and *f*.

sempre staccato.

f

p *f* *p* *f*

p *f* *p* *f*

Wind.tr

f *tr* *p*

tr *tr* *tr* *tr*

cres. *f* Military Band.

tr *tr* *tr* *tr* *tr* *tr* *tr*

ff Orchestra. *sf* *sf* *ff*

sf *sf*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and arpeggiated figures in both hands.

Second system of musical notation. The upper staff is marked *Str.* and the lower staff is marked *Brass.*. Dynamic markings *sf* and *ff* are present. The music includes complex rhythmic patterns and chordal textures.

Third system of musical notation, continuing the grand staff with treble and bass clefs. The music features dense chordal structures and arpeggiated accompaniment.

Fourth system of musical notation, showing further development of the chordal and arpeggiated textures in the grand staff.

Fifth system of musical notation. The upper staff is marked *M.B.* and *Orchestra.*, and the lower staff is marked *M.B.* and *Orchestra.*. The system concludes with a *Tutti. ff* marking. The music is highly rhythmic and dense.

Sixth system of musical notation. The lower staff is marked *Ped.* and features a prominent bass line with a final asterisk *** indicating a repeat or a specific performance instruction. The music ends with a double bar line.

ACT I.

SCENE.—Village on the Gulf of Finland. To the left is the house of GEORGE SKAVRONSKI, with steps up to the door; to the right, the porch of the village church. At the back of the stage are rocks, and a rude pier, overhanging the Gulf of Finland. Noon.—The carpenters are discovered, resting during their dinner hour, and waited upon by their wives and children. PETER alone continuing at work.

No. 2.

SOLO AND CHORUS.—“BENEATH THIS LINDEN.”

Allegro.
 PIANO. *Str. pizz. marcato.* *Wind. fp dim.* *Str. pizz.*
 ♩ = 100.

Allegretto molto moderato. **TWO SOPRANOS.** *dolce.*

Be - neath this lin - den,
All' om - bra a - mi - ca

TENOR SOLO. *cantabile.*

Be - neath this lin - den,
All' om - bra a - mi - ca

TWO TENORS. *dolce.*

Be - neath this lin - den,
All' om - bra a - mi - ca

TWO BASSES. *dolce.*

Be - neath this lin - den,
All' om - bra a - mi - ca

Allegretto molto moderato. (♩ = 88.) *Wind. fp dim.* *fp dim.* *Wind.*

in shade de - li - cious, *3* Come rest a - while, come rest a -
Dal - la fa - ti - ca *Ci ris - to - riam, Ci ris - to -*

in shade de - li - cious, *3* Come rest..... a - while, rest a-while,
Dal - la fa - ti - ca *Ci ris - to - riam,*

in shade de - li - cious, *3* Come rest a - while, come rest a -
Dal - la fa - ti - ca *Ci ris - to - riam, Ci ris - to -*

in shade de - li - cious, *3* Come rest a - while, come rest a -
Dal - la fa - ti - ca *Ci ris - to - riam, Ci ris - to -*

THREE SOPRANOS. *dolce.*

3

- while, come rest a - while. An hour of qui-et, Tra la la la, tra la la
 - riam, *Ci ris - to - riam.* O - re se - re - ne, Tra la la la, tra la la

TENOR SOLO. *dolce.*

- while, come rest a - while. An hour of qui-et, Tra la la la, tra la la
 - riam, *Ci ris - to - riam.* O - re se - re - ne, Tra la la la, tra la la

BASS SOLO.

- while, Come rest a-while. Tra la la la, tra la la
 - riam, *Ci ris - to - riam.* Ah! Tra la la la, tra la la

CHORUS.

1st and 2nd SOPRANOS. *pp* (closed lips.) (open.)
 Ah! Tra la la la, tra la la
 Ah! Tra la la la, tra la la

1st and 2nd TENORS. *pp* (closed lips.) (open.)
 Ah! Tra la la la, tra la la
 Ah! Tra la la la, tra la la

1st and 2nd BASSES. *pp* (closed lips.) (open.)
 Ah! Tra la la la, tra la la
 Ah! Tra la la la, tra la la

p Bsn. & Hns.
 Ah! Tra la la la, tra la la
 Ah! Tra la la la, tra la la

p Ped.
 Ah! Tra la la la, tra la la
 Ah! Tra la la la, tra la la

p Ped.
 Ah! Tra la la la, tra la la
 Ah! Tra la la la, tra la la

Af - ter our
cres. Il ve - - - ro

la, Is dou - bly precious, Tra la la la, tra la la la, Af - ter our toil,
 la, Il ve - ro be - ne, Tra la la la, tra la la la, Il ve - ro ben

la, Is dou - bly precious, Tra la la la, tra la la la, Af - ter our toil,
 la, Il ve - ro be - ne, Tra la la la, tra la la la, Il ve - ro ben

la, Tra la la la, tra la la la, Af - ter our toil,
 la, (closed lips.) (open.) Tra la la la, tra la la la, *cres.* Il ve - ro ben

la, Ah! Tra la la la, tra la la la, Af - ter our toil,
 la, Ah! Tra la la la, tra la la la, Il ve - ro ben

la, Ah! Tra la la la, tra la la la, Af - ter our toil,
 la, Ah! Tra la la la, tra la la la, Il ve - ro ben

la, Ah! Tra la la la, tra la la la, Ah!
 la, Ah! Tra la la la, tra la la la, Ah!

la, Ah! Tra la la la, tra la la la, Ah!
 la, Ah! Tra la la la, tra la la la, Ah!

la, Ah! Tra la la la, tra la la la, Ah!
 la, Ah! Tra la la la, tra la la la, Ah!

la, Ah! Tra la la la, tra la la la, Ah!
 la, Ah! Tra la la la, tra la la la, Ah!

toil, af - ter our toil, toil,
ben in voi tro - viam,

dolce.

af - ter our toil, af - ter our toil, Ah! . . . dou - bly pre - cious . . . af - ter
in voi tro - viam, in voi tro - viam, si! . . . ve - ro ben in voi tro -

af - ter our toil, af - ter our toil, Ah! . . . dou - bly pre - cious af - ter
in voi tro - viam, in voi tro - viam, si! . . . ve - ro ben in voi tro -

af - ter our toil, af - ter our toil, Ah! . . . dou - bly pre - cious af - ter
in voi tro - viam, in voi tro - viam, si! . . . ve - ro ben in voi tro -

af - ter our toil, af - ter our toil, Ah! . . .
in voi tro - viam, in voi tro - viam, si! . . .

(open) Ah! . . .
si! . . .

(open) Ah! . . .
si! . . .

Cl. & Bsn.

cres.

cres.

toil, Is dou - bly pre - cious af - ter toil, af - ter our toil, Is dou - bly precious af - ter
viam, Si'l ve - ro ben in voi tro - viam, in voi tro - viam, Si'l ve - ro ben in voi tro -

toil, Is dou - bly pre - cious af - ter toil, af - ter our toil, Is dou - bly precious af - ter
viam, Si'l ve - ro ben in voi tro - viam, in voi tro - viam, Si'l ve - ro ben in voi tro -

toil, Is dou - bly pre - cious af - ter toil, af - ter our toil, Is dou - bly precious af - ter
viam, Si'l ve - ro ben in voi tro - viam, in voi tro - viam, Si'l ve - ro ben in voi tro -

Is dou - bly pre - cious af - ter toil, Is dou - bly precious af - ter
Si'l ve - ro ben in voi tro - viam, Si'l ve - ro ben in voi tro -

Is dou - bly pre - cious af - ter toil, Is dou - bly precious af - ter
Si'l ve - ro ben in voi tro - viam, Si'l ve - ro ben in voi tro -

Is dou - bly pre - cious af - ter toil, Is dou - bly precious af - ter
Si'l ve - ro ben in voi tro - viam, Si'l ve - ro ben in voi tro -

molto rall. *Allegretto molto moderato.*

toil, af - ter our toil.
viam, in voi tro - viam.

toil, af - ter our toil.
viam, in voi tro - viam.

toil, af - ter our toil.
viam, in voi tro - viam.

toil, af - ter our toil.
viam, in voi tro - viam.

toil, af - ter our toil.
viam, in voi tro - viam.

toil, af - ter our toil.
viam, in voi tro - viam.

molto rall. *Allegretto molto moderato.* $\text{♩} = 88.$

Ob. *molto cres.* *In.* *Str. f.* *Ob.*

No. 3. SOLO AND CHORUS.—“HERE ARE WE, ALIVE AND WELL.”

Allegro giocoso. *Sua*.....

PIANO. $\text{♩} = 84.$

f Tutti. *p Wind.* *p* *f Tutti.*

Sua.....

p Wind. *VI. & Ob.* *dolce.* *Cello.*

cres.

Ob. Cl. *leggiere. vl.*
p f Tutti. p f p

DANILOWITZ. *p*

Here are we, a - live and well, you see, My sweets and I to -
Chi ne vuol? son qui, son qui, son qui, Chi vuol le tor - tel -

Cl. Sva.....
f Tutti. p Wind.

- ge - ther: Come and buy, and try how crisp they be, And light as a - ny fea - ther.
- let - te: Chi ne vuol? son qui guar - da - te son gu - sto - se, son per - fet - te.

Sva..... *3* *vl.*
fpp f p dolce.

Rare ma - ca - roons to-day, As fresh as flow'rs in May; . . . Com - fits that
Chi vuol, chi vuol comprar? N'ho qui di più sa - por . . . Po - te - te

Cl. vl.
Cello.

poi - son not, Tarts that are smok - ing hot, On - ly look, and taste 'em too, For one and
scel - ta far, E' son fu - man - ti an - cor Ah! an - diam, chi vuol com - prar, An - diam, an -

Cl.
dol. Str. Hus. sustain.

all to-day are new, to-day are new! For one and all to-day are new, to-day are
 - diam chi vuol comprar, chi vuol com - prar! Chi vuol com - prar, chi vuol comprar, chi vuol com -

cres.
 new! Then look, and taste'em too, For all to-day are new! Then look, and taste'em too, For all to-day are
 - prar! N'ho què di più sa - por, E son fu-man-ti an - cor! N'ho què di più sa - por, E son fu-man-ti an -

cres. . . poco . a . poco.

new! Are new, yes, they are new, Are new, yes, they are
 - cor! Ah! sì fu - man - ti an - cor, Ah! sì fu - man - ti an -

f Tutti. p Wind. *Sua.* *f Tutti. p Wind.*

new, are new, are new, are new, are new, are new, are new, are new, are new.
 - cor: chi vuol comprar, chi vuol com-prar, an-diam chi vuol comprar, chi vuol com-prar?

Str. *Tutti.*

f Tnr. *ben marcato.* *leggiere.* *p Wind.*

(To the workmen.)

O, yes! a cake is a re-lish To a bot-tle of wine, As a la-dy to a
Le pas-te e le ciam-bel-le Più sa-por danno al vin Come o-nor fan le

Fl.
f Tr.
p Wind.
Cello.

din-ner With her beau-ty di-vine. You who work . . . in the heat . . . Shall to-
bel-le Fan le bel-le al jès-tin. Bra-va gen-te sta-ma-ne, Non do-

Str. *Wind.* *Str.* *Wind.*

- day . . . have a treat; You may pay me to-mor-row, you may pay me to-mor-row, to-mor-row, to-
man do da-nar Vi dò tempo a pa-ga-re, Vi dò tem-po a pa-ga-re, sì, vi dò

Ob. & Cl.
più cres.
Basn. *Str.* *sf*

- mor-row you may pay. . . . Here are we, a-live and well, you see, My
tem-po a pa-gar. . . . Chi ne vuol? son qui, son qui, son qui, Chi

Sva.
f Tutti. *p Wind.*

sweets and I to-ge-ther: Come and buy, and try how crisp they be, And
vuol le tor-tel-let-te? Chi ne vuol? son qui guar-da-te son gus-

Sva.
fp *f Tutti.* *p Wind.*

light as a - ny fea - ther. On - ly look, and taste 'em too, All of
 - to - se, son per - fet - te. Ah! n'ho qui di più sa - por Chi ne

f Tutti. p dolce. f p f p

Sva.....

them to - day are new! Come and buy, come and buy, come and buy, come and buy!
 vuol? son calde an - cor, Chi ne vuol? chi ne vuol? chi ne vuol? chi ne vuol?

f p dolce. ff

Sva.....

Tromb. p

Andante.

Spoken. (Hark ye, pretty lasses.)

Lov - ers warm - ly lov - ing,
 Pres - to a - mor s'ac - cen - de

Sva.....

Andante. ♩ = 100.

fp Cello. & D. Bass, pizz. dolce. Hns. & Bsn. stac.

VI.

glow - ing like an o - ven, glow - ing like an o - ven, On - ly keep a - light A
 Ma pres - to e - gli muo - re Che d'a - mor l'ar - do - re, No, non reg - ge, no, non

Sva.....

poco cres.

quar - ter of an hour; I, for e - ver toil - ing, Bak - ing, glaz - ing, boil - ing,
 reg - ge più d'un dì. Del - l'a - mor piu bel - lo, Io son ver mo - del - lo

Sva.....

Keep my fur - nacehot, myfur - nacehot from morn till night, from morn till night, and find the flour.
Ch'il mio fuo - co mai no no, no no, giammai mo - ri, no no, no no, giammai mori.

Sva.

Ob.

cantabile.

This way, this way, be - fore they turn to lea - - - - ther,
Chi vuol? chi vuol? chi vuol le tor - tel - let - - - - te?

Str.

Make haste! for ev - 'ry mi - nute makes 'em cold! Come, pret - ty
Ve - de - te, ve - de - te, fre - sche son, per - fet - te si Chi vuol com -

girls, 'tis ve - ry hun - gry wea - ther, . . . 'tis ve - ry hun - gry
prar? ra - - gaz - ze bel - le, . . . ra - gaz - ze

Fl. Cl. & Bsn.

molto cres. *poco riten.* *dim.*

wea - ther, Come buy, come and buy, come and buy, come and buy, come and buy, ere both
bel - le, Ve - ni - te a com - prar, a com - prar, a com - prar, co - me il mio cal - do

molto cres. Str. col. canto.

a tempo. *cres.* *poco* *a poco.* *poco riten.*

heart and tart, both heart and tart, both heart, both heart and tart grow
 cuor ar - den - - ti son an - cor Ah! si ar - den - ti son an -

cres. *poco a poco.* *col. canto.*

ad lib.

cold. Come and buy, come and buy ere my tarts be - come cold. This way, pret - ty
 cor. Co - me il mio cal - do cuor, co - me il mio cal - do cuor. Ah! pres - to ra -

Str.

3 poco rit. *ad lib.*

girls, come and buy, come and buy, come and
 gaz - ze, ve - ni - te a com - prar, a com -

poco accelerando.

buy!
 prar.

1st SOPRANO.

Come buy, come buy ere they grow cold, His heart, his tarts, ere they grow
 Come il suo cor ar - den - ti son, Come il suo cor ar - den - ti

2nd SOPRANO.

Come buy, come buy ere they grow cold, His heart, his tarts, ere they grow
 Come il suo cor ar - den - ti son, Come il suo cor ar - den - ti

3rd SOPRANO.

Come buy, come buy ere they grow cold, His heart, his tarts, ere they grow
 Come il suo cor ar - den - ti son, Come il suo cor ar - den - ti

poco accelerando. ♩ = 66.

p *Cl. Bass. & Hns.* *fp* *fp*

CHORUS.

Allegro giocoso. *f* *p* *z*

grow cold, an - cor, grow cold. Ah! Here are we, a - live and
 an - cor. Ah! Chi ne vuol? son què, son

cold, grow cold. Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!
 son an - - cor. Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!

cold, grow cold. Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!
 son an - - cor. Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!

cold, grow cold. Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!
 son an - - cor. Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!

Allegro giocoso. *f* *p* *z*

f p *f p* *f* *Tutti.* *p* *Wind.*

Inns. & Bsns.

well, you see, My sweets and I to - ge - ther : Come and buy, and see how
 què, son què, Chi vuol le tor - tel - let - te? Chi ne vuol? son què guar -
 Sva.....

f p *f* *p*

più animato.

crisp they be, And light as a - ny fea - ther. Come here and
 - da - te son gus - to - se son per - fet - te. An - diam chi

SOPRANI. f
 Who would not be tempted with such a per - sua - sion!
 An - diam pas - tic - cier ve - diam le mer - can - zi - e!

TENORS. f
 Who would not be tempted with such a per - sua - sion!
 An - diam pas - tic - cier ve - diam le mer - can - zi - e!

BASSES. f
 Who would not be tempted with such a per - sua - sion!
 An - diam pas - tic - cier ve - diam le mer - can - zi - e!

Più animato. *f* *f* *Tutti.* *f p*

Str. & Wind.

f p

Sva..... *♩ = 100.*

look, and taste 'em too!
vuol, chi vuol com-prar?

Come here and
An-diam chi

f
 Who would not be temp-ted with such a per-sua-sion!
An-diam pas-tic-cier ve-diam le mer-can-zi-e!

f
 Who would not be temp-ted with such a per-sua-sion!
An-diam pas-tic-cier ve-diam le mer-can-zi-e!

f
 Who would not be temp-ted with such a per-sua-sion!
An-diam pas-tic-cier ve-diam le mer-can-zi-e!
Sva.....

ff Wind *fp* Str. & Wind.

look, and taste 'em too, For one and all to-day are new! Come here! come
vuol, chi vuol com-prar? Guar-da-te son fu-man-ti an-cor! An-diam! an-

molto cres.

here! come here! come here! for all . . . to-day . . . are
diam! an-diam! guar-da-te che son fu-man-ti an-

f
 Come! *Si!* Come! *Si!*

f
 Come and taste, for all are hot and
Si, fu-man-ti an-cor E qual sa-

f
 Come and taste, for all are hot and
Si, fu-man-ti an-cor E qual sa-
Sva..... Sva.....

f Tutti.

Allegro di prima.

new! are new, are new, are new, are new, are new, are new, are new, are new, are new! Come here and
 cor! fu-man-ti an-cor, fu-man-ti an-cor, an-diam, an-diam chi vuol com-prar! Chi vuol com -

How hot! how new!
E qual sa-por

new!
 por!

How hot! how new!
E qual sa-por

new!
 por!

How hot! how new!
E qual sa-por

Allegro di prima. 152.

p Str. *f Tutti.*

Tempo lmo.

taste, for all are new,
 prar! Chi vuol com - - prar!

how smok-ing hot and new! how hot! how new!
sì son fu-man-ti an-cor e qual sa-por!

how smok-ing hot and new! how hot! how new!
sì son fu-man-ti an-cor e qual sa-por!

how smok-ing hot and new! how hot! how new!
sì son fu-man-ti an-cor e qual sa-por!

how smok-ing hot and new! how hot! how new!
sì son fu-man-ti an-cor e qual sa-por!

Tempo lmo.

ff

Wind. *dim.* > *p*

Tnr. & Cello.

RECIT. TENOR.
(A workman to DANILOWITZ.)

VOICE.

PIANO.

Str.

f

Come, and take for thy pay A glass to warm thy heart. Go on, go on, I
 Da qui, ma vò pa - gar Con un bic-chier di schnik. Va ben, va ben, va

DANILOWITZ. (workmen pouring out spirit.)

Allegretto molto moderato.

come : But where is pret - ty Ca - ther - ine this
 ben : Ma qua non v'è la bel - la can - ti -

Allegretto molto moderato. ♩ = 108.

p *f*

Tnr. & Cello. pizz. *p Vl. & Cello. arco.*

morn - ing? She should not thus be ab - sent with - out warn - ing, The
 nie - ra Vò dir co - lei che d'or - di - na - rio Qui

Str. *VI.*

Bssn.

WORKMAN.

dar - ling of the vil - lage, with her de - li - cious rum ! She keeps at home, it seems, to - day
 ven - de a - gli ope - rai . . di Dan - zica il li - quor ! U - sci - ta non è an - co - ra

Cello.

with George her bro - ther!
Sta col fra - tel - lo!

SOPRANI.

ALL THE TENORS.

For he loves her so
Per lei lan-gue d'a-

And Mas-ter Pe-ter breaks his heart beyond a doubt,
Son certo è lei che Pie-tro sta ad as-pet-tar,

DANILOWITZ.

Does he love her so much?
Per lei lan-gue d'a-mor?

And she will not come out?
Di-ci il ver? l'a-ma in-van?

much,
mor,

And she will not come out.
Sì, ma in-van, l'a-ma in-van.

(PETER, angry, threatening the workmen.)

Have
Ve -

L'istesso tempo.

done! have done! What right have you to
drà! ve - - - drà! Quand' ho bol - len - te il

f Str.

p Cello. D. Bass & Bsn.

cres.

mock me? The man who dares pro - voke me Shall feel,
 san - gue? Nes - sun più non co - nos - co, Nes - su,

cres.

. shall feel it is no
 no, nes - su no, no, no, no,

più cres. *p*

play, Shall feel, shall feel it is no play.
 no, No, no nes - sun te - ner mi può.

cres. *Str. f* *Ob. & Bsn. sustain.*

(The workmen, mocking Peter, fill their glasses.)

cres - *cen* - *do.* *ff* *Tutti.*

Ped.

Rallentando.

Bsn. Cello. & D. Bass.

Allegretto ben moderato. **CHORUS.**

1st & 2nd SOPRANOS.
TENOR (Sve lower.)
BASS.
PIANO. ♩ = 96.

Drink we to Fin - land a-main, a -
Al - la Fin - lan - da beviam, be -
Drink we to Fin - land a-main, a - main, a-main, a -
Al - la Fin - lan - da beviam, be - viam, be - viam, be -
Drink we to Fin - land a-main, a - main, a-main, a -
Al - la Fin - lan - da beviam, be - viam, be - viam, be -

f Tutti. pesante. *ff*

- main, a - main, Long may her King . . . live and reign : May
- viam, be - viam, Al nos - tro pren - ce be - viam : Be -
- main, a - main, Long may her King . . . live and reign : May reign, may reign, may
- viam, be - viam, Al nos - tro pren - ce be - viam : Be - viam, be - viam, be -
- main, a - main, Long may her King . . . live and reign : May reign, may reign, may
- viam, be - viam, Al nos - tro pren - ce be - viam : Be - viam, be - viam, be -

reign, may reign : All good Swedes from jol - ly beak - er, All good Swedes from
- viam, be - viam : A sua lo - de si be - via - mo, Al re nos - tro
reign, may reign : All good Swedes from jol - ly beak - er,
- viam, be - viam : A sua lo - de si be - via - mo,
reign, may reign : All good Swedes from jol - ly beak - er,
- viam, be - viam : Sua

jol - ly beak - er Pledge their mon - arch in good li - quor ; To his glo - ry
si be - via - mo, A suoi fas - ti, a sua glo - ria ; Si per lui ver -

Pledge their mon - arch in good li - quor ;
A suoi fas - ti, a sua glo - ria ;

Pledge their mon - arch in good li - quor ;
A suoi fas - ti, a sua glo - ria ;

Sua

fill a - gain ! a - gain ! a - gain !
siam, be - viam ! ver - siam ! be - viam !

a - gain ! a - gain !
ver - siam ! be - viam !

a - gain ! a - gain !
ver - siam ! be - viam !

Sua

Drink we to Fin - - land a - main, a - main, a - main,
Al - la Fin - lan - - da be - viam, be - viam, be - viam,

Drink we to Fin - - land a - main, a - main, a - main, a - main, a - main,
Al - la Fin - lan - - da be - viam, be - viam, be - viam, be - viam, be - viam,

Drink we to Fin - - land a - main, a - main, a - main, a - main, a - main,
Al - la Fin - lan - - da be - viam, be - viam, be - viam, be - viam, be - viam,

Tutti.

Long may her king . . . live and reign, may reign, may reign :
Al nos - tro pren - - ce be - viam, be - viam, be - viam :

Long may her king . . . live and reign, may reign, may reign, may reign, may reign :
Al nos - tro pren - - ce be - viam, be - viam, be - viam, be - viam, be - viam :

Long may her king . . . live and reign, may reign, may reign, may reign, may reign :
Al nos - tro pren - - ce be - viam, be - viam, be - viam, be - viam, be - viam :

Here's to King Charles, the man for me :
A Carlo il gran - - de si be - viam :

p Pledge him.
Be - - viam.

Our Charles the Twelfth, . . . belov'd is he :
A Car-lo il gran - - de nos - tro re :

p Pledge him.
Be - - viam.

Fl. & Ob.
Sca

Both sea and land are in his hand. Tra la la la la la la, in his hand.
Al sommo al gran Con - qui - sta - tor. Tra la la la la la la la, be - viam.

Both sea and land are in his hand. Tra la la la la la la la la, in his hand. The
Al sommo al gran Con - qui - sta - tor. Tra la la la la la la la la, be - viam. Ei

Pledge him. Sea and land are in his hand. The
Al re nos - tro al gran Con - qui - sta - tor. Ei

Sca

For
Fin

Mus - co - vite had bet - ter fly When - e - ver he is com - ing nigh :
fe, tre - mar la Russia in - te - - ra, Al suo piè gli e - roi pie - gar,

Mus - co - vite had bet - ter fly When - e - ver he is com - ing nigh :
fe, tre - mar la Russia in - te - - ra, Al suo piè gli e - roi pie - gar,
Sva

him we live, for him we die ! For him we live, for him we die !
che vi - vrem lui ser - vi - rem, Fin che vi - vrem, lui ser - vi - rem.

for him we die ! For him we live, for him we die !
lui ser - vi - rem, Fin ch  vi - vrem, lui ser - vi - rem.

for him we die ! For him we live, for him we die !
lui ser - vi - rem, Fin ch  vi - vrem, lui ser - vi - rem.
Sva.....

ff All good Swedes from jol - ly beak - er, All good Swedes from jol - ly beak - er
A sua lo - de s  be - via - mo, *p* Al re nos - tro s  be - via - mo,

All good Swedes from jol - ly beak - er,
A sua lo - de s  be - via - mo,

All good Swedes from jol - ly beak - er,
A sua lo - de s  be - via - mo,
Sva.....

ff Pledge their mon - arch in good li - quor ; To his glo - ry fill a -
A, suoi fas - ti, a sua glo - ria ; Si per lui ver - - siam, be - -

ff Pledge their mon - arch in good li - quor ;
A, suoi fas - ti, a sua glo - ria ;

Sua
ff Pledge their mon - arch in good li - quor ;
A, suoi fas - ti, a sua glo - ria ;

ff *p*

f gain ! a - gain ! a gain !
viam ! ver - siam ! be - viam !

f a - gain ! a gain !
ver - siam ! be - viam !

f a - gain ! a gain !
ver - siam ! be - viam !

Sua
ff Wood. *ff*

ff Drink we to Fin - land a-main, a - main, a-main, Long may her King
Al - la Fin - lan - da be-viam, be - viam, be-viam, Al nos-tro pren -

ff Drink we to Fin - land a-main, a - main, a-main, a - main, a-main, Long may her King
Al - la Fin - lan - da be-viam, be - viam, be-viam, be - viam, be-viam, Al nos-tro pren -

ff Drink we to Fin - land a-main, a - main, a-main, a - main, a-main, Long may her King
Sua
Al - la Fin - lan - da be-viam, be - viam, be-viam, be - viam, be-viam, Al nos-tro pren -

Andantino.
(All uncover their heads reverently.)

live and reign, ce be - viam, may reign, be - viam, be - viam. Hear! Ah!

live and reign, may reign, may reign, may reign, may reign. Hear! Ah!

live and reign, ce be - viam, be - viam, be - viam, be - viam, be - viam. Hear! Ah!

Andantino. ♩ = 100.
Sca

ff Tutti.

hear our pray'r, O Lord, and guard our Swe - den, On her chil - dren,
tu che n'o - di in ciel, di - fen - di la Sve - zia, Vie - ni, vie - ni

hear our pray'r, O Lord, and guard our Swe - den, On her chil - dren,
tu che n'o - di in ciel, di - fen - di la Sve - zia, Vie - ni, nos - tro

hear our pray'r, O Lord, and guard our Swe - den, On her chil - dren,
tu che n'o - di in ciel, di - fen - di la Sve - zia, Vie - ni, vie - ni

love be - stow, pro - tet - tor, on her homes, Thy love be - stow, Thy love be - stow, Great Heaven, give ear, and
sii tu nos - tro pro - tet - tor, pro - tet - tor, protet - tor, Gran Dio del ciel, di -

on her homes, Thy love be - stow, be - stow, O Great Heaven, give ear, and
pro - tet - tor, si pro - tet - tor, pro - tet - tor, Ah! Gran Dio del ciel, di -

on her homes, Thy love be - stow, O Great Heaven, give ear, and
sii tu nos - tro pro - tet - tor, Ah! Gran Dio del ciel, di -

ff Brass.

p guard . . . our Swe - den! Send . . . death, Send death on ev' - ry
 - fen - di la Sve - zia! L'o . . . ste fa tu fa tu ca -

p guard . . . our Swe - den! Send . . . death, Send death on ev' - ry
 - fen - di la Sve - zia! L'o . . . ste fa tu fa tu ca -

p guard . . . our Swe - den! Send . . . death, Send death on ev' - ry
 - fen - di la Sve - zia! L'o . . . ste fa tu fa tu ca -

molto cres. dim. *Tempo lmo.*

foe! . . . der! . . .

molto cres. dim. *dolce.*

foe! . . . der! . . . The Mus - co - vite had bet - ter fly When - e - ver he is
 Ei je, tre - mar la Russia in - te - ra, Al suo piè gli e -

molto cres. dim. *dolce.*

foe! . . . der! . . . The Mus - co - vite had bet - ter fly When - e - ver he is
 Ei je, tre - mar la Russia in - te - ra, Al suo piè gli e -
 Sva.....

p Ped. Str. ** p Tutti.*

dolce.

For him we live, for him we die! For him we live, for him we die!
 Fin che vi - vrem, lui ser - vi - rem! Fin - chè vi - vrem, lui ser - vi - rem!

com - ing nigh: for him we die! For him we live, for him we die!
 - roi pie - gar, lui ser - vi - rem! Fin - chè vi - vrem, lui ser - vi - rem!

com - ing nigh: for him we die! For him we live, for him we die!
 - roi pie - gar, lui ser - vi - rem! Fin - chè vi - vrem, lui ser - vi - rem!

Sva.....

All good Swedes from jol - ly beak - er, All good Swedes from jol - ly beak - er,
A sua lo - de si be - via - mo, Al re nos - tro si be - via - mo,

All good Swedes from jol - ly beak - er,
A sua lo - de si be - via - mo,

All good Swedes from jol - ly beak - er,
A sua lo - de si be - via - mo,
Sva.....

Pledge their mon - arch in good li - quor; To his glo - ry fill a - - -
A, suoi fa - sti, a sua glo - ria; Si per lui ver - siam! be - - -

Pledge their mon - arch in good li - quor;
A, suoi fa - sti, a sua glo - ria;

Pledge their mon - arch in good li - quor;
A, suoi fa - sti, a sua glo - ria;
Sva.....

- gain, a - - - gain, a - - - gain!
viam! ver - - - siam! be - - - viam!

a - - - gain, a - - - gain!
ver - - - siam! be - - - viam!

a - - - gain, a - - - gain!
ver - - - siam! be - - - viam!
Sva.....

Wood.

ff

Drink we to Fin - - land a - main, a - main, a - main, So
 Al - la Fin - lan - - da be - viam, be - viam, be - viam, Be -

Drink we to Fin - - land a - main, a - main, a - main, a - main, a - main, So
 Al - la Fin - lan - - da be - viam, be - viam, be - viam, be - viam, be - viam, Be -

Drink we to Fin - - land a - main, a - main, a - main, a - main, a - main, So
 Al - la Fin - lan - - da be - viam, be - viam, be - viam, be - viam, be - viam, Be -

Sea.....

Più vivo.

fill a - gain, so fill a - gain, so fill a - gain, so fill a - gain, so
 - viam, me - sciam, be - viam, me - sciam, be - viam, me - sciam, be - viam, be -

fill a - gain, so fill a - gain, so fill a - gain, so fill a - gain, so
 - viam, me - sciam, be - viam, me - sciam, be - viam, me - sciam, be - viam, be -

fill a - gain, so fill a - gain, so fill a - gain, so fill a - gain, so
 - viam, me - sciam, be - viam, me - sciam, be - viam, me - sciam, be - viam, be -

Sea.....

ff pesante.

fill a - gain, a - gain!
 - viam, be - viam, be - viam!

fill a - gain, a - gain!
 - viam, be - viam, be - viam!

fill a - gain, a - gain!
 - viam, be - viam, be - viam!

Sea.....

Poco meno mosso. DANILOWITZ. (*rising.*)

VOICE. I drink . . . The
Io be - - vo al

TENORS. (Sve. lower.) And you? and you?
Eb - ben e tu?

BASSES. And you? and you?
Eb - ben e tu?

PIANO. *Poco meno mosso.* *f* Str. Fl. Ob. & Bssn.

Czar, Pe - ter the First!
Czar Pie - tro pri - mier!

SOPRANOS. We will teach you this in - stant,
Senz' ag - giun - ger pa - ro - la,

We will teach you this in - stant, teach you to
Senz' ag - giun - ger pa - ro - la, ber - rai con

We will teach you this in - stant, teach you to
Senz' ag - giun - ger pa - ro - la, ber - rai con

f Str.

No! no! I am a true Rus - sian.
No! no! io son Mos - co - vi - ta!

drink as we do!
ber - rai con me!

drink . . . as we do!
me, . . . si con me!

drink . . . as we do!
me, . . . si con me!

Means he to scoff? A trai-tor in the yard!
E un in-sul-tar Un tra-di-men-to fur

Means he to scoff? A trai-tor in the yard?
E un in-sul-tar Un tra-di-men-to fur

Means he to scoff? A trai-tor in the yard?
E un in-sul-tar Un tra-di-men-to fur

f Tutti.

DANILOWITZ.

No! ten times no! no! no! no! no!
Vi di-co no! no! no! no! no!

PETER. (*rushing betwixt Danilowitz and workmen.*)

I say, stand off! I say, stand off!
Egli ha ra-gion! Egli ha ra-gion! . . .

on the spot! on the spot!
non ber-rai guai a te! guai a te!

Drink as we do, on the spot! on the spot!
Se non ber-rai, guai a te! guai a te!

Drink as we do, on the spot! on the spot!
Se non ber-rai, guai a te! guai a te!

molto cres.

Allegro con spirito.
 (*Peter and Danilowitz threatening the workmen.*)

How dare . . . ye! how dare . . . ye! how dare ye! how dare ye! how
Ven-det - - - ta! ven-det - - - ta! ven-det - ta! ven-det - ta! ven-

How dare . . . ye! how dare . . . ye! how dare ye! how dare ye! how
Ven-det - - - ta! ven-det - - - ta! ven-det - ta! ven-det - ta! ven-

Allegro con spirito. *Cl.* *132.*

p Str.

dare ye! Al - tho' you be strong - er, In - sult us no long - er, Or else ye shall rue! No long -
 - det - ta! Il pre - mio t'as - pet - ta Di tant' in - so - len - za tre - mar vi fa - rem! Tre - mar, .

dare ye! Al - tho' you be strong - er, In - sult us no long - er, Or else ye shall rue!
 - det - ta! Il pre - mio t'as - pet - ta Di tant' in - so - len - za tre - mar vi fa - rem!

VI.
cres.

PETER.

er, Or else ye shall rue, No long - er, Or else ye shall rue! (They threaten Peter
 tre - mar vi fa - rem! Tre - mar, tre - mar vi fa - rem! and Danilowitz.)

How dare . . . ye, how
 Ven - det - - ta! ven -

How dare . . . ye, how
 Ven - det - - ta! ven -

How dare . . . ye, how
 Ven - det - - ta! ven -
 Sua.....

Wind.
f Tutti.

dare . . . ye, how dare ye, how dare ye, how dare ye! Go get ye a - ven - gers, Ye pi - ti - ful
 - det - - ta! ven - det - ta! ven - det - ta! ven - det - ta! Che cop - pia im - pru - den - te V'os - cu - ra la -

dare . . . ye, how dare ye, how dare ye, how dare ye! Go get ye a - ven - gers, Ye pi - ti - ful
 - det - - ta! ven - det - ta! ven - det - ta! ven - det - ta! Che cop - pia im - pru - den - te V'os - cu - ra la -

dare . . . ye, how dare ye, how dare ye, how dare ye! Go get ye a - ven - gers, Ye pi - ti - ful
 - det - - ta! ven - det - ta! ven - det - ta! ven - det - ta! Che cop - pia im - pru - den - te V'os - cu - ra la -
 Sua.....

How dare . . ye, how dare . . ye, how dare ye, how dare ye, how
 Ven - det - - ta, ven - det - - ta, ven - det - ta, ven - det - ta, ven -

How dare . . ye, how dare . . ye, how dare ye, how dare ye, how
 Ven - det - - ta, ven - det - - ta, ven - det - ta, ven - det - ta, ven -

strangers, Who on - ly are two!
 - men - te! A tut - ti v'op - por!

strangers, Who on - ly are two!
 - men - te! A tut - ti v'op - por!

strangers, Who on - ly are two!
 - men - te! A tut - ti v'op - por!

Sva. *Fl. & Cl.*
p
Cello.

dare ye, how dare ye,
 - det - ta, ven - det - ta,

dare ye, how dare ye,
 - det - ta, ven - det - ta,

How dare . . ye, how dare . . ye, how dare ye, how dare ye, how
 Ven - det - - ta, ven - det - - ta, ven - det - ta, ven - det - ta, ven -

How dare . . ye, how dare . . ye, how dare ye, how dare ye, how
 Ven - det - - ta, ven - det - - ta, ven - det - ta, ven - det - ta, ven -

How dare . . ye, how dare . . ye, how dare ye, how dare ye, how
 Ven - det - - ta, ven - det - - ta, ven - det - ta, ven - det - ta, ven -
Sva.

ff Tutti.

How dare . . ye, how dare . . ye, how dare ye, how dare ye, how dare ye, how dare ye,
 Ven - det - - ta, ven - det - - ta, ven - det - ta, ven - det - ta, ven - det - ta, ven - det - ta,

How dare . . ye, how dare . . ye, how dare ye, how dare ye, how dare ye, how dare ye,
 Ven - det - - ta, ven - det - - ta, ven - det - ta, ven - det - ta, ven - det - ta, ven - det - ta,

dare ye, how dare ye,
 - det - ta, ven - det - ta,

dare ye, how dare ye,
 - det - ta, ven - det - ta,

dare ye, how dare ye,
 Sea - det - ta, ven - det - ta, Fl. & Ob.

p

Hns. & Bsn.

dare . . ye, how dare . . ye, how dare ye, how dare ye, how dare ye, how dare ye, how dare ye! Come
 - det - - ta, ven - det - - ta, ven - det - ta, ven - det - ta, ven - det - ta, ven - det - ta! Ah!

dare . . ye, how dare . . ye, how dare ye, how dare ye, how dare ye, how dare ye, how dare ye! Come
 - det - - ta, ven - det - - ta, ven - det - ta, ven - det - ta, ven - det - ta, ven - det - ta! Ah!

dare . . ye, how dare . . ye, how dare ye, how dare ye, how dare ye, how dare ye, how dare ye! Come
 - det - - ta, ven - det - - ta, ven - det - ta, ven - det - ta, ven - det - ta, ven - det - ta! Ah!

ff Tutti.

L'istesso Tempo.

on! Show us your a - ven - gers! Come on!
 si Che coppia im - pru - den - te! Ah! si

on! Show us your a - ven - gers! Come on!
 si Che coppia im - pru - den - te! Ah! si

on! Show us your a - ven - gers! Come on!
 si Che coppia im - pru - den - te! Ah! si

ff Tutti.

Ah! Come on, . . . come on,
 Ah! An - diam, an - diam,

mi - se - ra - ble stran - gers, How dare ye! how dare ye! You
 vi to - glie di men - te, La guer - ra, la guer - ra, Che

mi - se - ra - ble stran - gers, How dare ye! how dare ye! You
 vi to - glie di men - te, La guer - ra, la guer - ra, Che

mi - se - ra - ble stran - gers, How dare ye! how dare ye! You
 vi to - glie di men - te, La guer - ra, la guer - ra, Che

Dare in - - sult - us, And you . . . shall rue,
 Io vi sfi - - do La guer - - ra, la

Dare in - - sult - us, And you . . . shall rue,
 Io vi sfi - - do La guer - - ra, la

mi - se - ra - ble, mi - se - ra - ble stran - gers, How dare ye, you
 spe - me a voi ri - ma - ne, a voi ri - ma - ne? La guer - ra. Che

mi - se - ra - ble, mi - se - ra - ble stran - gers, How dare ye, you
 spe - me a voi ri - ma - ne, a voi ri - ma - ne? La guer - ra. Che

mi - se - ra - ble, mi - se - ra - ble stran - gers, How dare ye, you
 spe - me a voi ri - ma - ne, a voi ri - ma - ne? La guer - ra. Che

Sva

shall guer. rue. ra.

shall guer. rue. ra.

mi - se - ra - ble, mi - se - ra - ble stran - gers, Who are but two, but
spe - me a voi ri - ma - ne? Voi due con - tras - tar, A tut - ti con - tras

mi - se - ra - ble, mi - se - ra - ble stran - gers, Who are but two, but
spe - me a voi ri - ma - ne? Voi due con - tras - tar, A tut - ti con - tras

mi - se - ra - ble, mi - se - ra - ble stran - gers, Who are but two, but
Sua spe - me a voi ri - ma - ne? Voi due con - tras - tar, A tut - ti con - tras

Andante.

two. *tar!* (the bell sounds—all stop suddenly.) 'Tis the bell, . . we must o - bey!
E - la squil - la del can - tier!

two. *tar!*

two. *tar! Andante.* ♩ = 112.
Sua

p Bell, (on the stage.)
Hns. & D. Bass. *Wind sustain.*

Ped.

The bell that to his la - - - - - bour the
La squil - la che ri - chia - - - - - ma Cia -

'Tis the bell, . . we must o - bey ; The bell that to his la - bour
E - la squil - - la del can - tier! *La squil - la che ri - chia - ma*

'Tis the bell, . . we must o - bey ; The bell that to his la - bour
Sua E - la squil - - la del can - tier! *La squil - la che ri - chia - ma*

Re-
Ah!

work-man calls a-way. The quar-rel ends, The quar-rel ends, *molto cres.*
scun al suo la-vor. Non più qui-stion, Non più qui-stion, Ah!

the workman calls a-way. The quar-rel ends, The quar-rel ends,
Si cia-scun al la-vor. Non più qui-stion, Non più qui-stion,

the workman calls a-way. The quar-rel ends, The quar-rel ends,
Si cia-scun al la-vor. Non più qui-stion, Non più qui-stion,

Sca.

turn we to *p*entriam, entriam

Re-turn we to our toil as friends, Re-turn we to our toil as
Ah! entriam, entriam a-mi-ci an-cor, *Ah! entriam, en-triam a-mi-ci an-*

Re-turn we to our toil as friends,
Ah! entriam, entriam a-mi-ci an-cor,

Re-turn we to our toil as friends,
Ah! entriam, entriam a-mi-ci an-cor,

Sca.

friends. *cres.* The quar-rel ends, the quar-rel
cor. Non più qui-stion, non più qui- *p*

Re-turn we to our toil as friends, The quar-rel ends, the quar-rel
Ah! en-triam, en-triam a-mi-ci an-cor, Non più qui-stion, non più qui- *cres.* *p*

Re-turn we to our toil as friends, The quar-rel ends, Re-
Ah! en-triam, en-triam a-mi-ci an-cor, An-diam, non più qui- *cres.*

Sca.

Cello.

(all go out slowly.)

cres. *p*

ends, Re - turn . . . we to . . . our toil as friends, The bell the work-man to his la - bour calls a -
- stion, *cres.* *p* *La squil - - la che ri - chia - ma tut - ti al la - vor, an - dia - mo, an - dia - mo al la -*

ends, Re - turn we to our toil as friends, The bell the work-man to his la - bour calls a -
- stion, *cres.* *p* *La squil - - la che ri - chia - ma tut - ti al la - vor, an - dia - mo, an - dia - mo al la -*

- turn we to our toil as friends, The bell the work-man to his la - bour calls a -
- stion, *cres.* *p* *La squil - la che ri - chia - ma al la - vor, an - dia - mo, an - dia - mo al la -*
Sea

Basn.

pp *sempre morendo.*

- way, The bell the workman to his la-bour calls a - way, The bell the work-man to his la - bour calls a -
- vor, *pp* *sempre morendo.* *Si si cia - scun al suo la - vor, al suo la - vor, En - triam, en - triam a - mi - ci an - cor, a - mi - ci an -*

- way, The bell the workman to his la-bour calls a - way, The bell the work-man to his la - bour calls a -
- vor, *pp* *sempre morendo.* *Si si cia - scun al suo la - vor, al suo la - vor, En - triam, en - triam a - mi - ci an - cor, a - mi - ci an -*
Sea

ppp

way.
cor.

way.
cor.

way.
cor.

Bell.

Tromb. *Tnr.* *pp* *ppp* *f^o Tutti*

Ped.

DANILOWITZ.

VOICE
Now come, what is the sto - ry thou hast to tell us, Rus - sian? How does it come a -
Eb - ben quali av - ven - tu - re ci narri O Mos - co - vi - ta? co - me ti tro - vi

PIANO.
Str. *ff*

PETER.

- bout thou art in Fin - land? One day, in this ve - ry vil - lage, when from an
tu nel - la Fin - lan - da? Un dì in ques - to ca - sal qua - si sve -

fp *f* *p*

ill - ness I had sud - den - ly faint - ed, I met with suc - cour, brought by a gen - tle
- nu - to per col - le - ri - co ac - ces - so, mi por - se a - i - ta; u - na gen - til fan -

DANILOWITZ. Allegro moderato. **PETER.** 3

girl who close at hand has her dwell - ling. And peo - ple call . . . thee her lo - ver. . . . Maybe it
- ciul - la che di - mo - ra qui pres - so. El dice o - gnu - no che l'a - mi. Esser po -
Allegro moderato.

p dolce.

DANILOWITZ.

is so. And that thou hast come to this ar - se - nal to la - bour, know - ing how
- tri - a. El che in questo ar - se - na - le en - tra - sti a - la - vo - ra - re per - chè so -

p

of - ten she com-eth hi-ther to bring and sell her li- quors to the work - - -
 - ven - te et - la qui vie - ne a ven - de - re li - quo - re agli o - pe - ra - - -

Fl.

PETER. **DANILOWITZ.** *sempre a tempo.*

- men. In - deed! ex - cel - lent, tru - ly! They al - so say, in or - der to be
 - i. Dav - ver! so - no ec - cel - len - ti. Di - con di più per es - ser - le vi -

near her, thou go - est night and morn - ing up to her brother's, George Sa -
 - ci - no tu vai se - ra e mat - ti - no da suo fra - tel Gior - gio Sa -

vl. *dolce.* *Fl.* *dolce.*

- vron - ski's, an air up - on the flute to learn to play, which thou know - est is
 - vron - ski l'aria ad im - pa - rar sul flau - to, che tu sai pre - di -

Tr.

PETER. RECIT.

pleas - - - ing to his sis - - - - - ter! And if I should do so, pray what does it
 - let - - - ta al - la so - rel - - - - - la. E se ques - to a me pia - ce, a lor che im -

tr. *p Str.* *f*

Allegro. RECIT.

mat - ter?
- por - ta?

But who art
Ma chi sei

Allegro.

thou, that all this while art ask - ing so ve - ry ma - ny ques - tions?
tu, che da si lun - go tem - po mi vai fa - cen - do in - chie - sta?

f *f* *p molto dolce.*

Ft. & Vl.

Allegro moderato. DANILOWITZ.

I am Da - ni - lo - witz, I am a Rus - sian, As thou too
Io son Da - ni - lo - witz, e Mos - co - vi - ta al par di

Allegro moderato.

Str.

art, a pas - try cook be - sides. But hav - ing nothing here to work or hope for, I would be turn - ing
e, di più son pas - tic - cie - re. Ma non a - ven - do qui nul - la a spe - ra - re in Russia io vo' tor -

Wind.

homeward, turning home - ward, and my ser - vice of - fer - ing to Pe - ter the Czar, and my ser - vice
- na - re, vo' tor - na - re e i mie - i ser - vi - gi of - frir e a Pic - tro il Czar, e i mie - i ser -

p

PETER. RECIT. DANILOWITZ.

of - fer - ing to Pe - ter the Czar. A bru - tal man! May be, but yet cou -
 - vi - gi of - fri - re a Pie - tro il Czar. Un uom bru - tal! Sa - rà! ma è un uom di

ra - geous; and all his sol - diers would for him be rea - dy life to sur - ren - der, if it were on - ly for to
 - cuo - re, e i suoi sol - da - ti a dar per lui la vi - ta son tut - ti pron - ti, fos - se sol - tan - to per u -

Allegro moderato. PETER.

hear that march, so sa - cred. What is the sa - cred march of which thou
 - dir la mar - cia sa - cra. E qua - le è dun - que que - sta mar - cia

Allegro moderato. Ob. *ben marcato.* *Hns.* *ben marcato.*

p *Basn.* *Basn.*

DANILOWITZ.

speak - est? 'Tis that which at Pul - ta - va was sung by the sol - diers of his
 sa - cra? E quel - la che a Pul - ta - va han - no can - ta - to i suoi sol -

Ob.

ar - my, and which, as all men fan - cy, was com - pos'd . . by him. To reach his
 - da - ti e che, co - me o - gnun cre - de, fu com - pos - ta da lui. A, suoi ser -

Str. f *f* *f* *p*

Allegro con spirito. PETER.

ser - vice is the thing I hope for. To Rus - sia turn I
 - vi - gi d'a - van - zare io spe - ro. In Rus - sia tor - no an -

Allegro con spirito.

DANILOWITZ. PETER. DANILOWITZ.
 al - so. Let us make the journey to - ge - ther. Wilt thou come on be - hind me? Yes, wheresoe'er thou
 - ch'i - o. Fa - rem la strada in - sie - me. Tu die - tro a me ver - ra - i? Fos - se al - la fin del

PETER. b^3 DANILOWITZ. *Allegro vivace.* PETER.
 lead - est. And af - ter that? Let come what will. A sol - dier, and then an
 mon - do. E' chi sa mai? Sia pur co - st. Sol - da - to, in - di uf - fi -

DANILOWITZ. PETER. DANILOWITZ.
 of - fi - cer, and then a gen - e - ral, then a count, then a prince, and pray why
 - cia - le, Poi Ge - ne - ra - le, E' Con - te, E' Prince, e per - chè

not?
no? Does not cou - rage con - quer all things?
Il co - rag - gio tut - to ot - tie - ne!

No. 8. POLONAISE.—“HE WHOSE HEART TO FEAR HAS NEVER YIELDED.”

Allegretto brillante.
PIANO. *f Tutti.*
 ♩ = 92.

Fl. & Cl.
dolce. *p Hns.* *Str.* *Hns.* *Str.*

DANILOWITZ.
Brillante.

He whose heart to fear has ne-ver yield-ed, Shall be still in bat-tle safe-ly shielded;
Ch'il co-re non ha da te-ma of-fe-so, Dal Cam-po d'o-nor vien sem-pre il-le-so;

Hns. sustain.

dolce.

He shall be in life and death re-nowned, And with gar-lands then by fate, by
Lo-da-to ci sa-ra in vi-ta in mor-te, Ch'un ser-to d'al-lor gli dà, gli

cres.

e leggiero.

fate be crown-ed. Well he knows how to re-
dà la sor-te. Del-la bel-la re-

p Cl. dolce. Hns. p Str.

- sist the power of love. Yes, re - sist the power of
 - sis - ter sa l'a - mor. Sì re - sis - ter sa l'a -

Cl. & Picc.

Hns. *Str. p*

love, In vain . . . are sighs and moan - ings, In . . .
 - mor. In - - - van . . . sos - pi - ra e ge - - me, In - -

molto dolce.

pp

vain is an em - brace, From love he e - ver flies, 'Tis
 - van lo stringe al sen Fug - gir l'a - mor con - vien In -

f > p *f > p*

vain with tears to cry, with tears to cry, Ah! leave me not, leave me not, .
 - van pre - gan - do va, pre - gan - do va, Ah! non par - tir, non par - tir, .

cres. *f*

Hns. sustain.

. . . leave me not, . . . leave me not, He whose heart to fear has ne - ver yield - ed,
 . . . non par - tir, . . . non par - tir! Ch'il co - - re non ha da te - ma of - fe - so,

p *pp* *f a tempo.*

dim. *poco rall.* *Bssn.* *Wind sustain.*

a tempo.

ben marcato.

Shall be still in bat-tle safe-ly shield-ed; He shall be in
Dal Cam - po d'o - nor vien sem - pre il - le - so Lo - da - to ei sa -

life and death re - nown-ed, And with gar - lands then by fate, by fate be crown-ed.
- rà in vi - ta in mor - te. Ch'un ser - - to d'al - lor gli dà, gli dà la sor - te.

cres. *p Str.*

f Tutti *Str. p*

Ah! if I perchance es - cape from dy - ing, And one day a vic - tor home am hie - ing,
Ah! s'e - gli av - ver - rà ch'io poi non mo - ra Ch'un dì vin - ci - tor io tor-ni an - co - ra,

Hns. sustain.

O what crowds will hur - ry forth to meet me, And with shouts that reach to heaven, to
O quan - ti ve - drò d'in - tor - no star - mi Con gri - di d'ev - vi - va al ciel, al

cres.

dolce e leggiero.

heaven, will greet me. And the fool - ish, who -
ciel le - var - mi. Tra la fol - la ta -

Cl.
p *dolce.* *Hns.* *Str. p*

- e'er, who - e'er they be, Who of me made a
lun, ta - lun pur v'è, Cl. & Picc. Che fea gio - co di

Hns. *Str. p*

molto dolce.

joke, Will a - far off be - hold, and won - der, and . . .
me *Da lon - tan con stu - por mi guar - da e . . .*

un poco cres.

mur - mur as I pass. If I in tri - umph
mor - mo - ra tra se *Ei tor - na vin - ci -*

fp *p* *3*

come, To those who then be - liev'd me Will I . . . bow and kind - ly . . .
tor, *Chi lo cre - de - va al - lor; Con di - gni - tà io lor fa*

f > p *3* *3* *3*

speak, as I pass a - long, a - long, . . . Ah! if I per -
 rò lieve un in - chin se - guen - do . . . la via. . . Ah! s'e - gli av - ver -
 a tempo.

f *p* *dim.* *poco rall.* *f* *a tempo.*

Hns. sustain. *dim.* *poco rall.* *Cl.* *Bssn.* *ben marcato.*

- chance es - cape from dy - ing, And one day a vic - tor home am hie - ing,
 - rà ch'io poi non mo - ra Ch'un dì vin - ci - tor io tor - ni an - co - ra

Wind sustain.

O what crowds will hur - ry forth to meet me, And with shouts that
 O quan - ti ve - drò d'in - tor - no star - mi Con can - ti d'ev -

cres.

reach to heaven greet me, The mighty captain, the mighty gen - e - ral, (Which I shall never be) with high - est hon - ours.
 viva a me gri - dar il ca - pi - ta - no il ge - ne - ral . . . (O quel che mai diventerò) con gran ri - spet - to.

Spoken. *pStr.*

Tutti.

RECIT. PETER.

He is am - bi - tious, and may be use - ful. But this love which de -
Am - bi - zio - so e - gli è, po - tria ser - vir - mi. Ma l'a - mor che mi

PIANO. *f Str. p f*

- lights me? Must I in - deed be gone, and love - ly Cath - er - ine be - hold no more?
gio - va? Dun - que con - vien par - tir, E Ca - te - ri - na non ve - dro più?

espress. p

Now let me be go - - ing.
Eb - ben si va - - da.

Andantino. F.

(The flute is played in the house.)

Ah! there is the Pro - fes - sor! He plays the air that Ca - therine is fond of. I will
Ah! sen - to il Pro - fes - sor che l'a - ria suo - na di - let - ta a Ca - te - ri - na, Ris - pon -

tr

an - swer him. (George plays the flute.)
diam - gli.

Allegro.

(Peter plays the flute.)

GEORGE.

Bra - vo, bra - vo!
Bra - vo, bra - vo!

I pray you en - ter, my sis - ter is
Eb - be - ne a - scen - di mia so - rel - la è u -

I have come to prac - tise.
A stu - diar ve - ni - a.

Str. f

(Mysteriously.)

ab - sent.
- sci - ta.

It is a lov - er's sto - ry.
Un' a - mo - ro - sa sto - ria.

'Tis ve - ry ear - ly.
Sì di buon' o - ra.

It is a lov - er's
Un' a - mo - ro - sa

f

Allegro moderato.

What! would you hear it?
La vuoi sa - per?

You would? then lis - ten, to thee I can re -
Eb - ben œ - col - ta a te pos - so sve -

sto - ry!
sto - ria!

Yes, tell me.
Sì par - la.
Allegro moderato.

f

- veal it.
- lar - la.

My sis - ter and my - self were born in U -
Am - bo mia suo - ra ed io fum - mo in U - cra - nia

Basn. f p > *Str.* *molto dolce.* *vl.*

- kra-ni - a, We had not one pos - ses - sion, Nor lands, nor goods were left us; Our mo - ther on - ly
na - ti. nè be - ni, nè po - de - ri, a noi non fur la - scia - ti la ma - dre a noi sol

gave us her songs, so sweet and love - ly, And taught us to un - ra - vel the se - crets of the
die - de le sue can - zon più bel - le e c'i - stru - ò nell' ar - te di leg - ger nel - le

PETER. (with impatience.) stars. And then, and then, but go on, on to the end. **GEORGE.** A - las! be - rept of
stel - le. Ob. *El poi?* e poi ma par - la, par - la al - fi - ne. Oi - mè! sen - za for -

Str. *Bssn.* *p*

for - tune, of fate the wretched vic - tims, at length we reach'd this vil - lage, by sing - ing as we
- tu - na in pre - da del des - ti - no al - fi - ne qui giun - gem - mo can - tan - do pel cam -

Fl. *Cl.* *Ob.* *Bssn.*

jour - ney'd; and I by teach - ing mu - sic since then have made my liv - ing; my sis - ter lives by
- mi - no, dell' ar - te mu - si - ca - le le tracce io ho poi se - gui - te, e mia so - rel - la

Cl. *Fl.* *Cl.*

PETER. (*impatiently.*)

sel - ling her li - quors and her spi - rits. But this lov - er's sto - ry, of which thou hast been
 • ven - de li - quo - ri ed ac - qua - vi - te. *Ob.* Ma l'amo - ro - sa sto - ria di cui tu mi par -

Fu. *Str.* *cres.*

GEORGE.

speaking. Well, it is this, that Rai - nold, mas - ter of yon - der
 - la - vi. Or, ti di - rò, Rai - nol - do l'o - ste vi - ci - no è

pp e leggiero.
Str. & Wood.

hos - tel, is un - cle of a maid - en, of all I know the
 zi - o, di sì bel - la fan - ciul - la ch'è - qual mai non vi d'

fair - est, Pras - co - vi - a they call her, and since the day I
 io . . . Pra - sco - via es - sa sì chia - ma dal dì che l'ho ve -

saw her, for love I have been pin - ing, and near have lost my
 • du - ta, d'a - mor sì an - dai lan - guen - do, che ho la ra - gion per -

rea - - son, for love . . . I have been pin - - ing, and near have lost, . . .
 - du - - ta, d'a - mor . . . sì an - dai lan - guen - do, che ho la ra - gion, . . .

RECIT. PETER.

. . . near have lost . . . my rea - - son. How then, art thou the lov - er? why didst thou not con -
 . . . la ra - gion . . . per - du - - ta. Co - me, sei tu l'a-man-te? che no'l di - ce - sti

GEORGE.

- fess it? I did not dare to tell; on - ly my sis - ter is gone this ve - ry moment to ask for me the
 tos - to? Io non a - vea ar - dir ma mia so - rel - la è an - da - ta in quest' i - stan - te a far per me l'in -

PETER.

ques - tion, but lin - gers on the way. And mean - while on the flute I pro - pose to have a
 - chie - sta, ma tar - da a ri - tor - nar. Io pren - de - rò frat - tan - to la mia le - zion di

GEORGE. PETER.

les - son. For my part I would have much ra - ther a glass of spi - rits. To leave off
 flau - to. A me sa - ria più ac - cet - to un bic - chier - in di spi - ri - to. Di ri - nun -

a tempo. Moderato.

drink - ing I but now de - ci - ded, but here I drink to Ca - ther - ine in all her
 - ciar - vi je - ri a - vea de - ci - so, ma il fo per Ca - te - ri - na al suo bel

a tempo. Moderato.

GEORGE. **CATHERINE.**

In all her beau - ty. Bra - vo, what a lov - er!
 Al suo bel vi - so. Bra - vi, as - sai be - ne!

beau - ty, in all her beau - ty.
 vi - so, al suo bel vi - so.

RECIT.

A lov - er think - ing but of li - quor, while I am ab - sent ask - ing for him the
 un a - man - te che sol pen - sa a be - re men - tr'io la bel - la vo a do - man - dar gli in

Allegretto moderato.

fair one.
 spo - sa.

GEORGE.

Now say, what has the ta - vern - keep - er told . . . thee?
 Eb - ben che co - sa ha det - to il ta - ver - nie . . . re.

Allegretto moderato.

Flutes, Oboes, Clarionets, Bassoons, Horns, & Strings.

Allegro scherzando. CATHERINE.

You shall hear! At - ten - zion! You shall hear! At - ten - zion!

PIANO. = 120.

p *VI.* *Fl. & Cl.* *leggiero.*

(imitating the movement of a smoker's lips.)

Pum! Pum! Pum! Pum!

cres. p *cres. ff Tutti.*

Str.

Pum! Pum! Pum! Pum! Pum! With his Il cap -

staccato.

p Str. pizz.

old cap to crown him, and his old pipe to cheer him, Like a
 - pel sull o - - rec - chio, a fu - mar sem - pre in - - ten - to, Eli s'u -

Cl. *Str. arco.* *p e leggiermente.* *cres.* *p* *cres.*

king on his throne, on his throne, at his coun - ter sat he.
 dia co - man - dar, co - man - dar, se - du - to qual so - van.

p *Fl. & Cl.* *leggiermente.*
Hns. & dolce colla voce. *a tempo.* *Vi. & Ob.*

(making a low curtsey.) (in a humble voice.)
 "Sire!" did I say. "Sire! . . . my
 "Si-re," dis-si allor, "Si-re, mio fra -

f *dolce.*
Fl. *p*

bro-ther hopes that you will hear him, He hopes that you will hear him; The
 tel ah! scu - si lar - di - men - to, Ah! scu - si lar - - di - men - to; Per

Str.

hand . . . of your most love - ly . . . niece he asks of you by me." . . .
 me . . . di sua ni - po - - te a lei chiu - de la man." . . .

Wind sustain. *Bssn.*

On this the king, look - ing kind, kind - er than I care to men - tion,
 Sua ma - e - sta schiuso al-lor un . . . gen - til bel sor - ri - so,

cres. *p* *leggierissimo.* *cres.* *Wind.* *Str.* *Wind.* *cres.*

From his mouth re - mov'd the pipe, and re - plied with con - de - scen -
 La - scia'l fu - mar e co - sì dis - se con lie - to vi -

Str. *cres. Wind.* Str. Cl. & Bsn. *ff*
 Cello, & D. Bass.

(In a deep voice.) *f*
 sion,
 so,
 "The kins-man who did
 "Co - lui che v'ha man -

pesante. *FL.* Str. *pizz.*

send you here Need not des - pair; . . . Our . . . niece shall be his
 da - tu a me, O - nor mi fa; . . . Mia ni - po - te è sua

con-sort dear, And he, and he our
 mo - glie, . . . Ed io, io son suo roy
 ser - vi -

a piacere.
fp Cello, & D. Bass. fp *colla voce.*

tempo lmo. (In her natural voice.)
 heir." . . . De - clare! De - clare! Am I not fit to man - age an af -
 tor." . . . Eb - ben! Eb - ben! Eb - ben non son un bra - vo am - ba - scia -

VL. Str. Ob. & Bsn.

fail?
tor? But when
Ma tal -

GEORGE. *p leggiero.*

PETER. *p leggiero.*

Thus to man - agesuch a bear.
No, non v'è l'egua - le a te.

On - ly pret - ty girls could dare
Sul mioonor, sul-la mia fè, Thus to man - age the af-fair.
No, non v'è l'egua - le a te.

Str. leggiero assai. cres. dim.

2ND VERSE.

peace is the clear-est, the bat - tle is near-est, He would
lor dal - la pa - ce di guer - ra uscì la fa - ce Ei vo -

Cl. dolce. Ob.

Str. p leggiermente.

give not a groat, not a groat, but a large dow - ry get,
lea po - co dar, po - co dar ma mol - to . . pro - fit - tar,

dolce colla voce. Hn. a tempo. p

And with the gold we bring, Re - build his mould - y inn, in
Il vec - chio ta - ver - nier, In - ten - de ri - pa - rar la

Fl.

sempre leggiermente.

dolce.

ru - rea - dy, in ru - ins half al - rea - dy; And
 cu la - re Ri - fab - bri-car le mu - ra E

Fl.

like a roy - al . . . des - pot, . . . ac - know - ledge no debt. . .
 co - me tut - ti i re in un gior - no in - gran - dir.

3

Basn.

cres.

All that he ask'd promis'd I, with a men - tal re - ser - va - tion.
 Tut - to ac - cor - dai, tut - to si da pe - ri - to mi - ni - stro.

Str. pp *Hn.* *Basn.*

The mon - arch then did re - ply, proud - ly as be - fits his sta - - - -
 Ei dis - se al - lor con un far con un far da so - vra

Hn. *Basn.* *ff* *Cello. & D. Bass.*

(in a deep voice.)

. tion : "To him for whom you
 no : "Co - lui che v'ha man -

Fl.

pesante. *p* *stac.*

'Tis a wo-man's pleas - ing du - ty, Whe - ther by her wit or
Vi - va un spi - ri - to sa - ga - ce, *E la fem - mina che*

p leggiero.

Long may woman do her du - ty,
Viva un spi - ri - to sa - ga - ce,
p leggiero.

fair.
te.

Cl.

Long may woman do her du - ty,
Viva un spi - ri - to sa - ga - ce,

Str. p leggieriss. cres.

beau - ty, When a lov - er's in distress, To be
pia - ce, *No non v'è sul - la mia fè,* *Non v'è,*

By her wit or by her beau - ty, When a lov - er's in dis - tress, To be his am - bas - sa -
E la fem - mi - na che pia - ce, *Non v'è sul - la mia fè,* *No, non v'è l'e - gua - le a*

By her wit or by her beau - ty, When a lov - er's in dis - tress, To be his am - bas - sa -
E la fem - mi - na che pia - ce, *Non v'è sul - la mia fè,* *No, non v'è l'e - gua - le a*

cres.

risoluto. Allegretto moderato. mezza voce.

his am - bas - - - - sa - dress!
no, non v'è l'e - gua - le a me!

'Tis a woman's pleasing duty,
Vi - va un spi - ri - to sa - ga - ce,

- dress, To be his am - bas - sa - dress!
te, No, non v'è l'e - gua - le a te!

Long may woman do her du - ty,
Vi - va un spi - ri - to sa - ga - ce,

- dress, To be his am - bas - sa - dress!
te, No, non v'è l'e - gua - le a te!

Long may woman do her du - ty,
Vi - va un spi - ri - to sa - ga - ce,

Cl. & Fl. Allegretto moderato. p e leggiero.

risoluto col. canto.

ff Tutti. Cl. & Bssn. Tutti.

Bssn. & Hns.

Whe-ther by her wit or beau-ty, 'Tis a wo-man's pleas-ing du-ty, Whether by her wit or
E la fem-mi-na che pia-ce, Vi-va un spi-ri-to sa-ga-ce, E la fem-mi-na che

By her wit or by her beau-ty, Long may wo-man do her du-ty, By her wit or by her
E la fem-mi-na che pia-ce, Vi-va un spi-ri-to sa-ga-ce, E la fem-mi-na che

By her wit or by her beau-ty, Long may wo-man do her du-ty, By her wit or by her
E la fem-mi-na che pia-ce, Vi-va un spi-ri-to sa-ga-ce, E la fem-mi-na che

p Cl. & Bsn. p Wind.

cres.
 beau-ty, When a lov-er's in dis-tress, To be his fair am-bas-sa-dress, To be
pia-ce, No, non v'è sul-la mia fe, No, non v'è l'e-gua-le a me, No, non

cres.
 beau-ty, When a lov-er's in dis-tress, To be his fair am-bas-sa-dress, Be his
pia-ce, No, non v'è sul-la mia fe, No, non v'è l'e-gua-le a te, No, non

cres.
 beau-ty, When a lov-er's in dis-tress, To be his fair am-bas-sa-dress, To be his fair, his
pia-ce, No, non v'è sul-la mia fe, No, non v'è l'e-gua-le a te, Sul-la mia fe, non

cres. ff Tutti dim.

³ his am-bas-sa-dress. Ah!
v'è l'e-gua-le a me. Ah!

fair am-bas-sa-dress, to be, to be his fair am-
v'è l'e-gua-le a te, no, no, non v'è l'e-gua-le a

fair am-bas-sa-dress, to be, to be his fair am-
v'è l'e-gua-le a te, no, no, non v'è l'e-gua-le a

p Str.

Go to 8.

De - clare, de - clare, is wo - man not the best am - bas - sa -
 Eb - ben, eb - ben, eb - ben, non son un buon am - ba - scia -

bas - sa - dress.
 te d'av - ver.

bas - sa - dress.
 te d'av - ver.

Declare, declare, is wo - man not the best am - bas - sa -
 Eb - ben, eb - ben, eb - ben? non son un buon am - ba - scia -

- dress?
 - tor?
 Sua.....

ff Tutti.

RECIT. GEORGE. CATHERINE.

But the mon-ey, what asks he? Ev'ry farthing that I possess of earnings, towards thy wedding I
 Ma il de-na-ro, che chie-de? Tut-to quel che fi-no-ra ho qua-da - gna-to per ammogliar - ti io

PIANO. *Str. f*

GEORGE.

give thee. No! first be thinking of thy - self, I thank thee, I know thou wilt be soon tak-ing a hus-band.
 ce - do. No! pria con-vien che pen-si a te, nol vo - glio, bi - so - gna che tu pur pren-da ma - ri - to.

f p f

CATHERINE. PETER.

I have no wish for mar-riage. Thou know - est, know - est there is one that
 Io non ho que - sta bra - ma. Tu men - ti sai che v'è qual - cun che

p

CATHERINE.

loves thee. That loves! Be si - lent; when his time he pas - ses in drink-ing and dis -
 t'a - ma. A - mor, ah! ta - ci, quando un pas - sa il tem - po a be - re a con - tra -

Allegro moderato. ♩ = 108.

ff PETER. RECIT. CATHERINE.

- putes. How un - hap - - - - - py! Give ear to me, bro-ther mine; dost thou re -
 - star. Scia - gu - ra - - - - - ta! A - scol - ta - mi, O fra - tel, non ti ram -

Allegro moderato.

ff Str. p

- mem - ber what were the words of my mo - ther, spo - ken the night in which she died ; how, fix - ing her eyes up - on the
 - men - ti quel che di - cea mia ma - dre quan - do la not - te che mo - rì fis - san - do negli as - tri le pu -

Andante con moto.
 stars, she sought to read what should be - fall her chil - dren? She said to me:
 - pil - le il de - stin no - stro an - ti - ve - der cer - ca - va, mi dis - si al - lor:
Andante con moto. ♩ = 84. *p*

CATHERINE. (*Not to be sung, but spoken in the time here indicated.*)
 "Not one, O my Ca - ther - ine, but has his
 "Cia - scun, O Ca - te - ri - na, ha la sua

Fl.
pp
Hp.

star ; and thine, which is the bright - est star in the north, pre - dicts for
 stel - la : la tu - a che più dell' al - tre bril - la nel nord, a te pre -

thee a strange, un - u - su - al fate ; by it I see that
 - di - ce il cre - di stra - no des - tin, di qua veg - go qual -

Cor. Ingl.

some one, of dig - ni - ty tran - scen - dent, will bring to thee a share of that high
 cu - no di tra - scen - den - te mer - to, che par - te a te fa - rà del - la for -

Wood.
pp

for - tune which is thy due." tu - na che a te do - vrà."

PETER. GEORGE. CATHERINE.

Thy mo - ther, she said this? Art cer - tain? When thou, my
 Tua ma - dre il dis - se? E ve - ro? E al - lor che

pp Str. fp trem.

mo - ther, now wert al - most dy - ing, I brought thee suc - cour, and thou to life re -
 stan - do qua - si pres - so a mor - te io ti soc - cor - si e sei tor - na - to in

fp trem.

turn - edst. I know not what, but some - thing shone sub - lime - ly, with a strange, brilliant
 vi - ta, un non so che d'al - te - ro e di su - bli - me, come un lam - po bril -

Allegro moderato.

Allegro moderato.

light, be - neath thine eye - lids, and then I said, This man must sure - ly be
 ló dal - le tue lu - ci Io dis - si al - lor, Es - ser non de - ve co -

Allegretto moderato.

Allegretto moderato.

PETER. CATHERINE.

one of a lof - ti - er rank than our own. Didst thou be - lieve it? I
 - stui del - la schie - ra vol - gar don - de usciam noi. Tu lo cre - de - vi? Al -

p

PETER. CATHERINE. PETER. CATHERINE.

did. But now? No more. And why? Re-ply, I bid thee, I bid thee. I
 - lor. Ma a-des-so? Non più. Per-chè? Ri-spon-di, il vo-glio, il vo-glio. Il

bid— that is a word of thine which I must say too of-ten es-capes thee, and far too bold-ly dost thou bid me
 vuoi: que-sto dapprima è un mot - to che ti sfug-ge troppo so - ven - te, e troppo ar-di-ti so-no i tuoi vo -

p

PETER.

speak. Thy tem - per is per - sist - ent. O, be si - - - - - lent, O
 - ler per-chè tu sia co - stan - te. Ta-ci, ta - - - - - ci, cru -

ff *pp* *Collo. & D. Bass.*

cru - el one, how freez - ing, how care - less is thy man - ner! It
 - de - le, è il tuo ge - la - to, in - dif - fe - ren - te a - spet - to! Che

Tnr. & Bsn.

CATHERINE

al - ways ir - ri - tates me so! seest thou, seest thou! Dost
sem - pre m'ir - ri - ta co - sì! *ve - di,* *ve - di.* *Mi -*

RECIT.

threat - en? Al - rea - dy dost thou think thy-self my lord?
nac - ci tu dun - que? Già ti cre - di mio si - gnor?

PETER.

For - give me, this is a de - fect which ne - ver will be
Per - don, que - sto è un di - fet - to che vin - ce - re non

CATHERINE.

conquer'd. Who cannot rule him - self is no less sor - ry a hus - band than a master. Ah! this is
pos - so. Chi non si sa do - mar, non è men tri - sto ma - ri - to che pa - dro - ne. Ah! questo è

RECIT.

too much!
trop - po. Thou shalt not have my love; se, maiden, I leave thee.
Allegro vivace. *Io più non t'a - me - rò, fan - ciu - la, ad - di - o.* *Allegro vivace.*

RECIT. CATHERINE. PETER. CATHERINE. PETER.

A - way! Thou dost not know. Leave me, leave me, thou hast promis'd. Ah! well, I leave thee.
Va ben! Ma tu non sai. Van - ne, van - ne, hai pro - mes - so. Eb - ben, io par - to.

(Enter PRASCOVIA running.)

GEORGE. *Allegro con spirito.*

O heaven! my be - lov'd one! O where - fore such a - gi -
 O ciel la mia spo - - sa! Per - chè co - sì a - gi -

Allegro con spirito. *Tnr.* *VI.*

PIANO. $\text{♩} = 92.$

Cello. & D. Bass. *cres.*

CATHERINE.

- ta - tion? Tell me, What is it? 'Tis well.
 - ta - ta? Par - la, che av-ven - ne? Ebb - ben.

cres. *f Tutti.*

PRASCOVIA. (trembling.)

Ah! . . . I shall die! I shall die! I shall die! . . . I shall die! I shall die! I shall
 Ah! . . . Son di gel! Son di gel! Son di gel! . . . Son di gel! Son di gel dal ter -

sfz *dim.* *sfz* *dim.*

sfz *p* *sfz* *p*

Str.

die! So fast ran I. . . You hear how I am pant - ing,
 - ror! Qui ven - ni a vol. . . Io mi so - sten - go ap - pe - na, *Fl.*

p Bessn.

So fast ran I. . . You see how I am faint - ing. If . . . this be
 Qui ven - ni a vol. . . Mi man - ca o Dio la le - na. *Fl.* Non . . . so più

Str.

you I hard-ly know, My . . . poor . . . heart is beat-ing so, Is beat - ing,
 quel che fo, il cor mi . . . bat - te vin - to da ter - ror, Mi bat - te,

Wind. Str. Wind. p Str.

is beat - ing, My heart is beat - ing so.
 mi bat - te, Mi bat - te dal ter - ror.

p (out of breath) p

(with new terror) dim. dim.

Ah! . . . I shall die, I shall die, I shall die, . . . I shall die, I shall die, I shall die
 Ah! . . . Son di gel, son di gel, son di gel, . . . Più non so quel che fo, più non

f p f p

die! . . . die! I shall die! I shall die!
 so, . . . più non so quel che fo!

f D' Tutti.

(recovering herself)

What is this? Has some ma-gic Made me mad with my
 Che diss' io? Qual de-li-ro Vin-ta son dal ter -

f f f

Andantino. *dolce con portamento.*

fear? I re-cov-er, calm-ly breath-ing; I am safe, . . and
 - - - - - ror? Io ri-na-sco, io re-spi-ro; Or che a voi son presso an-

Andantino. ♩ = 96.

f *pp*
Hrn.
Basn. & Hns.

poco riten.

you are here, I re-cov-er, calm-ly breathing; I . . am safe, and you are
 - - - - - cor, sono an-cor, Io ri-na-sco, io re-spi-ro; Or . . che a voi, a voi son presso an-

col canto:
Cello, divisi.

L'istesso tempo. 3

here, you are here. There is no cause for ter-ror, There is
 - - - - - cor, son an-cor. Il gen-til vo-stro a-spet-to Ha scac-

CATHERINE.

There is no cause for ter-ror, There is
 Il gen-til vo-stro a-spet-to Ha scac-

GEORGE.

We are here! . . There is no cause for ter-ror, There is
 Son an-cor! . . Il gen-til vo-stro a-spet-to Ha scac-

PETER.

There is no cause for ter-ror, There is
 Il gen-til vo-stro a-spet-to Ha scac-

VI. & Fl.

L'istesso tempo.

p *pp*
Str.

nought to a-larm; You are all close be-side me, To keep me from harm. There is
 - - cia - to il ti - mor; Ha ri - mos - so il so - spet - to, Ha cal - ma - to il mio cor. Il gen -

nought to a-larm; We are all close be-side thee, To keep thee from harm. There is
 - - cia - to il ti - mor; Ha ri - mos - so il so - spet - to, Ha cal - ma - to il mio cor. Il gen -

nought to a-larm; We are all close be-side thee, To keep thee from harm. There is
 - - cia - to il ti - mor; Ha ri - mos - so il so - spet - to, Ha cal - ma - to il mio cor. Il gen -

nought to a-larm; We are all close be-side thee, To keep thee from harm. There is
 - - cia - to il ti - mor; Ha ri - mos - so il so - spet - to, Ha cal - ma - to il mio cor. Il gen -
 Sua

no cause for ter-ror, There is nought to a-larm; You are all close be-side me, To
 - - til vo-stro a-spet-to Ha scac - cia - to il ti-mor; Ha ri - mos - so il so - spet-to, Ha cal -

no cause for ter-ror, There is nought to a-larm; We are all close be-side thee, To
 - - til vo-stro a-spet-to Ha scac - cia - to il ti-mor; Ha ri - mos - so il so - spet-to, Ha cal -

no cause for ter-ror, There is nought to a-larm; We are all close be-side thee, To
 - - til vo-stro a-spet-to Ha scac - cia - to il ti-mor; Ha ri - mos - so il so - spet-to, Ha cal -

no cause for ter-ror, There is nought to a-larm; We are all close be-side thee, To
 - - - til vo-stro a-spet-to Ha scac - cia - to il ti-mor; Ha ri - mos - so il so - spet-to, Ha cal -
 Sua

keep me from harm, close be - side. I re - cov - - er,
 - ma - to il mio cuor, il mio cuor. Io ri - na - - sco,

keep thee from harm, close be - side thee. The dream is
 - ma - to il mio cuor, il mio cuor. Si con - so - la -

keep thee from harm, close be - side thee. The dream is
 - ma - to il mio cuor, il mio cuor. Si con - so - la -

keep thee from harm, close be - side thee. The dream is
 - ma - to il mio cuor, il mio cuor. Si con - so - la -

Str. poco rall. *Cl. & Bsn.* *pp a tempo.* *Wind.*

calm - ly breath - ing ; I at safe, . . and you are here. . . I re - cov - er,
 io re - spi - ro Press' a voi, . . . Presso voi son an - cor. . . Io ri - na - sco,

o'er Of pass - ing fear, Now smile once more, Thy friends are near, Then smile once
 - ti, Più non te - mer, Più non te - mer, Noi ti sa - prem Soc - cor - so

o'er Of pass - ing fear, Now smile once more, Thy friends are near, Then smile once
 - ti, Più non te - mer, Più non te - mer, Noi ti sa - prem Soc - cor - so

o'er Of pass - ing fear, Now smile once more, Thy friends are near, Then smile once
 - ti, Più non te - mer, Più non te - mer, Noi ti sa - prem Soc - cor - so

Sva.

*ad lib.**rall.*

I am safe, I am safe, and
io re - spi - ro Presso voi al -

more, Thy friends are near.
dar, Soc - cor - so dar.

more, Thy friends are near.
dar, Soc - cor - so dar.

more, Thy friends are near.
dar, Soc - cor - so dar.

Fl., Cl. & Bssn.

Tempo lmo.
*Andantino.**molto rall.*

you, and you are here. Ah! My dear - est
fin, al - fin io son. Ah! A - mi - ci ah!

Smile, thy friends are near.
Po - ve - ri - na ah! si!

Smile, thy friends are near.
Po - ve - ri - na ah! si!

Smile, thy friends are near.
Po - ve - ri - na ah! si!

Tempo lmo.
Andantino. Cl.

molto rall. *p*

Str.

ones, since 'tis all gone by, A fan - cy or an er - ror, I'll take courage, and
si! or che gra - zie a voi E il mio ti - mor pas - sa - to Al - fin vi pos - so

(a sudden roll of drums is heard.)

try To tell what caus'd my ter - ror. You see, I thought—
 dir Quel che l'a - vea cau - sa - to. Con - vien sa - per.

Side Drum. Ped.

Allegro con spirito. *dim.*

No!— . . . I shall die, I shall die, I shall die, . . . I shall
 No!— . . . tre - mo an - cor, tre - mo an - cor, tre - mo an - cor, . . . tre - mo an -

Allegro con spirito. (♩. = 92.)

Str. *f* *p* *f* *p*

dim.

die, I shall die, I shall die, . . . I shall die, I shall
 - cor, tre - mo an - cor, tre - mo an - cor, . . . tre - mo an - cor, tre - mo an -

f *f* *Tutti.*

accel. un poco.

die! I can - not now! I do not dare! It comes a -
 - cor! Par - lar non so! Par - lar non so! lo tre - mo an -

CATHERINE.
 But tell us how? But tell us where? But tell us when?
 Ti spie - ga al - fin! Ti spie - ga al - fin! Che co - sa hai tu?

GEORGE.
 But tell us how? But tell us where? But tell us when!
 Ti spie - ga al - fin! Ti spie - ga al - fin! Che co - sa hai tu?

PETER.
 But tell us how? But tell us where? But tell us when?
 Ti spie - ga al - fin! Ti spie - ga al - fin! Che co - sa hai tu?

accel. un poco.

Str. *p* *leggiero.* *Wind.*

- gain!
- cor!

Ah, I shall die, shall die, shall die, shall die, shall die,
Guar-da - te là! Io son di gel! Io son di gel!

But tell us why? But why? but why? but why? but
Per - chè tre - mar? Per - chè? Per - chè? Per - chè? Per -

But tell us why? But why? but why? but why? but
Per - chè tre - mar? Per - chè? Per - chè? Per - chè? Per -

But tell us why? But why? but why? but why? but
Per - chè tre - mar? Per - chè? Per - chè? Per - chè? Per -

cres. sempre.

Ah, I shall die, Ah, I shall die, Ah, I shall die, Ah, I shall die, shall die!
Io son di gel! Io son di gel! Io son di gel! Io son di gel! Ah! - mè!

cres. sempre.

why? But tell us why? But tell us why? But tell us why? but tell us why? But why?
- chè? Che co - sa fu? Per - chè tre - mar? Per - chè tre - mar? Per - chè? Per - chè? Per - chè?

cres. sempre.

why? But tell us why? But tell us why? But tell us why? but tell us why? But why?
- chè? Che co - sa fu? Per - chè tre - mar? Per - chè tre - mar? Per - chè? Per - chè? Per - chè?

cres. sempre.

why? But tell us why? But tell us why? But tell us why? but tell us why? But why?
- chè? Che co - sa fu? Per - chè tre - mar? Per - chè tre - mar? Per - chè? Per - chè? Per - chè?

cres. Tutti. *molto cres.* *ff*

GEORGE. PRASCOVIA.

Content thee! To get the news I now am going. No, no, no, no, no, no, no, do not go, by the Calmucks and the
Ti calma, io stesso a di-sco-pri-re or vado. No, no, no, no, no, no, no, non partir, di Calmucchi e di Co-

PIANO. *Str. f* *f*

GEORGE.

Cossacks is the vil-lage in - vested, and they take all for - boo - ty. We are all of us lost, then.
- sac - chi in - ve - stito è il vil - lag - gio e di tut - to fan pre - da. Noisiam tut - ti per - du - ti.

f molto moderato.

CATHERINE.

No, no, observe them. In them dost thou not
No, no, li os-ser-va non ri-co-nosci in

PETER. CATHERINE.

see our old and trusty friend of the Don and of U - cra - nia? I go to save you. How save us? To
lor i nostri antichi a - mi - ci del Don e dell' U - cra - nia? Io vo sal-var-vi. E' co - me? A

p *f*

PETER. *a tempo molto moderato.*

me leave the endeavour, O maid-en fair and brave! I here will o'er her watch unseen by a - ny.
me lascia il pensie-ro. Fanciul-la sin - go - la - re io vo, vegliar su lei qui - vi na - scosto.

p Str. pizz.

Piccolo, Flutes, Oboes, Clarionets, Bassoons, Horns, Trumpets, Trombones, Kettle Drums in E and B, Side Drum, Cymbals, Big Drum and Strings.

(Gritzenko enters at the head of a troop of Kalmucks, who steal in one by one.)

Allegretto moderato. GRITZENKO. *p*

There's no one.
Nes - sun.

PIANO. $\text{♩} = 144.$

Allegretto moderato.
vl. trem.

Cello. & D. Bass.

FOUR BASSES. FOUR TENORS.

Come in!
Or - su!

Here we are—
Tutti insiem!—

GRITZENKO. *cres.*

'Tis our turn to destroy and to burn!
Tutti in - siem, saccheggiam, tru - ci - diam!

TENORS. *cres.*

'Tis our turn to destroy and to burn!
Tutti in - siem, saccheggiam, tru - ci - diam!

BASSES. *f*

Here we are!—
Tutti insiem, To destroy and to burn!
Saccheggiam, tru - ci - diam!

cres. *f* *Ob.* *Cl.* *f* *Tutti.* *f* *Ob. Cl. & Bsn.*

Bssn. *Ped.*

Allegro moderato. $\text{♩} = 152.$ *Picc.*

f *Tutti.* *Cl.* *3* *3*

GRITZENKO.

From tent in the de - - - sert,
D'U - cra - nia dai cam - - - pi,

Where we had birth, *Qui giun - ti siam,* We come, like the tem - - - pest, To ra - vage the earth,
Su l'a - li dei lam - - - pi Noi giun - ti qui siam,

Where we had birth, *Qui giun - ti siam,* To
Noi

Where we had birth, *Qui giun - ti siam,* To
Noi

Cl. & Bssn. p *f Tutti.* *p Str.* *Cl. & Bssn.* *Tutti. f*

Storm and gloom, Dread and doom, Fol - low where we come!
Do - ve an - diam, Di - strug - giam, Mor - te por - - tiam!

ra - vage the earth.
g'un - ti qui siam.

ra - vage the earth.
giun - ti qui siam.

Str. *Str. pizz.*

Fol - low where we come!
Mor - te por - - tiam!

Storm and gloom, Dread and doom, Fol - low where we come!
Do - ve an - diam, Di - strug - giam, Mor - te por - - tiam!

Storm and gloom, Dread and doom, Fol - low where we come!
Do - ve an - diam, Di - strug - giam, Mor - te por - - tiam!

arco. *pizz.*

Hur - rah! hur - rah! hur - rah! hur - rah!
Ur - rà! ur - rà! ur - rà! o - là!

Fol - low where we come!
Mor - te por - - tiam!

Hur - rah! hur -
Ur - rà! ur -

f *3* *3* *3* *3*

Ob. & Cl. *Fl.*

Cello.

Ah! . . . The
Ah! . . . Al

- rah! hur - rah! hur - rah! hur - rah! hur - rah! hur - rah! hur - rah!
- rà! ur - rà! o - là! ur - rà! ur - rà! ur - rà! ur - rà!

- rah! hur - rah! hur - rah! hur - rah! hur - rah! hur - rah! hur - rah!
- rà! ur - rà! o - là! ur - rà! ur - rà! ur - rà! ur - rà!

Sva

ff Tutti. *p Str.* *cu.*

brand and the sword are the toys we love best; In ci - ties on fire is our
 fuo - co al - la pol - ve scin - til - la il pen - sier, Ne' ris - chi tro - via - mo il ve -

dolce
stac.

couch of . . rest; We lead the wild dance where the pa - lace hath stood, And our
 - ro pia - cer, Pa - la - gi tu - gu - ri a ter - ra spia - niam, E nel


tor - ches we quench in a lake of blood, And our tor - ches we quench in a
 san - gue che co - la l'ar - dor spe - gniam, Sì, nel san - gue che co - la l'ar -

f *p*

lake of blood! 'Tis ca - sy toil To take for spoil, The ab - bey hoards, The barrack swords, The cel - lar
 dor spe - gniam, Nulla all' ac - ciar Dè con - tra - star, Nulla all' ac - ciar Dè, con - tra - star, A noi bot -
 Sva.....

p Str. & Wind.

old, The chest of gold, The chest of gold, of gold, of gold, of gold, of gold, of
 - tin, Ra - gaz - ze e vin, A noi dell' or, A noi te - sor, A noi dell'

Or  gold, 'Tis ea - sy toil To take for spoil The chest of
or, Si si dell' or, dell' or vogliam, O mor - te

tr  gold, of gold, of gold, of gold, of gold. 'Tis ea - sy toil To take for spoil The chest of
or, A noi dell' or, dell' or, dell' or. Si si dell' or, dell' or vogliam O mor - te



Molto presto.  gold!
diam! Ea - sy the toil,
Nul - la all' ac - ciar,

ff  Hur - rah! hur - rah! Ea - sy the toil,
Ur - rà! Ur - rà! Nul - la all' ac - ciar,

ff  Hur - rah! hur - rah! Ea - sy the toil,
Ur - rà! Ur - rà! Nul - la all' ac - ciar,

Molto presto.  *ff* *Tutti.* *Sva*.....



 Rich is the spoil Of cel - lar old, Of chest of
De' con - tra - star A noi bot - tin, Don - ne e buon

 Rich is the spoil Of cel - lar old, Of chest of
De' con - tra - star A noi bot - tin, Don - ne e buon

 Rich is the spoil Of cel - lar old, Of chest of
De' con - tra - star A noi bot - tin, Don - ne e buon

Sva..... 



gold, of gold, of gold, of gold, of gold, of gold, of gold,
vin a noi dell' or, of dell' or, of dell' or,

gold, of gold, of gold, of gold, of gold, of gold, wine and
vin a noi dell' or, of dell' or, of dell' or, e sve -

gold, of gold, of gold, of gold, of gold, of gold,
vin a noi dell' or, of dell' or, of dell' or,

Hur - rah! hur - rah! hur - rah! hur - rah! Rich is the
Ur - rà! o - là! ur - rà! o - là! A noi dell'

gold, and gold, and gold, and gold, and gold, and gold, and
niam, sì noi sve - niam, sì noi sve - niam, sì

Hur - rah! hur - rah! hur - rah! hur - rah! Rich is the
Sve... Ur - rà! o - là! ur - rà! o - là! A noi dell'

(Enter Catherine from the house, in a fantastic dress, and with a tambourine in her hand.)

spoil of wine and gold, and gold, and gold.
or, A noi sve - niam, sve - niam, sve - niam.

gold, of wine and gold, and gold, and gold.
noi sve - niam, sve - niam, sve - niam, sve - niam.

spoil of wine and gold, and gold, and gold.
Sve... or, A noi sve - niam, sve - niam, sve - niam.

CATHERINE. *ad lib.* *Maestoso.*

Re - tire! re - - - tire! 'Tis I, your sis - ter, bid you
In - die - tro! in - - - die - - - tro! Tre - ma - te tut - ti al - la mia

PIANO. *Maestoso.* ♩ = 76.
Harp. fp *Wind sustain.*
Ped.

turn, Nor brave my wrath, For I hold the se - crets of
vo - ce, Al mio vo - ler, Con - tra - star no nes - su - no at -

fp
Ped.

RECIT.

for - tune; You stand in ho - ly pre - cincts! Re - spect the blessed ash - es Of Vlas - ta, my mo - ther.
- - - ten - ti Qui il suol è be - ne - det - to! O - nor ja - te al - la pol - ve Di mia ma - dre Vlas - ta.

Andante.

Vlas - ta the Aw - ful, By your tribe loved and saint - ed!
Vlas - ta la San - ta, Che l'U - era - - nia o - no - ra!

CHORUS.

pp 3 3 3 3
Vlas - ta the Priestess! Her daughter here?
Di no - stra stir - pe! Del no - stro suol!

Andante. ♩ = 132.

Harp. p *Str. f*
Ped. 3 3 3 *Ped.* 2 4 *Cello & D. Bass.* 1 2

RECIT.
CATHERINE.

Approach ! but woe to the man who for - gets His du - ty to hearth and to home, Let de - struc - tion as a
En - tra - te ! ma guai per chi puo - te scor - dar *Quel ris - pet - to che a noi si dà, La sven - tu - ra lo cor -*

Allegretto.

doom Follow his footsteps to the tomb ! But for the brave and hon - est guest, Who loves the
- rà, Nel - la mi - se - ria ei mor - rà ! *Ma quando l'uom o - no - re - rà, Co - lui che l'a -*

p *p* *vi.*
Cello.

roof that gives him rest, The draught is the sweetest, The dance is the fleetest, The tambourine
- sil che l'asilo da - rà, Ma per lui suo - ne - re - mo, Per lui can - te - re - mo, E co - glie -

cres. *Str.*

Or

rhymes, the
fior, de'
poco riten.

chimes To the mer - ry old rhymes, the
- rem per lui de' fior de'

f Wind.

Allegretto con spirito.

CATHERINE (accompanying herself on the tambourine).

rhymes. It rings like a chime at wed - ding time, la la la la la
fior. Bal - lia - mo Can - tia - mo Ev - vi - va e - vi - va la la la la

PIANO. = 96.

molto leggiero e stac. Harp. *p* Cl. & Bsn. *sustain.*

la la la, The song of your queen with tam - bour - ine. La la la la la
 la la la, Et la can - zon ch'i'a - ten - de o - gnun, La la la la la

la la la, Hi - ther, . . . my brothers, Hi - ther,
 la la la, An - diam, . . . pres - to andiam, An - diam,

Sca. Fl.

f p cres. *p* *f* *p*

Str.

at my call; Hi - ther, . . . I have ti - dings Of
l'av - ve - nir Io pos - so a tut - ti voi pre -

Sca.

dolce.

for - tune for all! La la la la la
dir Si an - diam!

Sca.

Triangle. *p*

la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la

GRITZENKO.

la la la la la la la la

SOLO TENOR.

la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la

(The soldiers begin to dance.)

la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la

CHORUS

la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la

Fl.

p

Str.

la la, la la la la la la la la la la

la, la, la la la la la la la, la,

la la la, la la la la, la,

la la la, la la la la,

la la la, la la la la,

Sva.

Harp.

(with Tambourine.)

la . . la la la la la la,
la . . la la la la la la,

la . . la la la la la la,
la . . la la la la la la,

pp

la,
la,
pp Solo with the chorus.

la, la la la, la la la, la la la,
la, la la la, la la la, la la la,

pp

la, la la la, la la, la la la, la la,
la, la la la, la la, la la la, la la,

Cl. 3 3 *p*

Harp & p
Str. pizz.

la la la la la . . la la la la la la la la,
la la la la la . . la la la la la la la la,

la, . . la, . .
la, . . la, . .

la la la la la, la, . . la, la,
la la la la la, la, . . la, la,

la la la la, la, la, la,
la la la la, la, la, la,

la la la la, la, la, la,
la la la la, la, la, la,

tr *tr* *tr*

p Str. arco. *tr* *tr* *tr*

tr *tr* *poco rit.*

la la la la la, la, . . . la, . . . la la la la la, . . .
 la la la la la, la, . . . la, . . . la, . . . la la la la la, . . .

tr *tr* *tr* *ppp*

. . . la la la la, la, . . . la, . . . la, . . . la la la la, la la la la
 . . . la la la la, la, . . . la, . . . la, . . . la la la la, la la la la

ppp

la la, la, la, la, la, la la, la la la la
 la la, la, la, la, la, la la, la la la la

la la, la, la, la, la, la la, la la la la
 la la, la, la, la, la, la la, la la la la

tr *tr* *tr* *poco rit.*

pp *Basn. Tpts. & Hns.*

tr *tr* *3* *tr*

la, la la la, la, la la la la, la, la la la la,
 la, la la la, la, la la la la, la, la la la la,

la, la la la la, la la la la.
 la, la la la la, la la la la.

la, la la la la, la la la la.
 la, la la la la, la la la la.

la, la la la la, la la la la.
 la, la la la la, la la la la.

legato.

la la la!
la lu la!

Harp. *f* Tutti. *f*

Allegretto molto moderato. ♩ = 100. (To Gritzenko, taking his hand and reading the lines in it.)

Wind. *ff* Str.

CATHERINE.

Thou, a pea-sant's low-ly son,
Tu poc' an-zi con-ta-din,
Vl. & Tnr.

molto stac. e marcato.

Cello. & D. Bass, pizz.

Hast a pro-mise in . . thy star, Thou shalt serve a - non, Serve
Hai la sor-te . . sul . . cam-min, Sott' un al-tro ves-sil Sì

in the ar-my of the Czar! Great pro-mo-tion wait-eth thee; Thou . . shalt a cor-po-ral
sot-to quel-lo del Czar! O for-tu-na sen? e-gual, Di - - ven - te-rai ca-po-

Ob. Vl. Wind.

be, Hear the pro-mise, Hear the pro-mise, Hear the pro-mise, Hear the pro-mise of thy star!
 - ral, Hai la sor - te, Hai la sor - te, Hai la sor - te, Hai la sor - te sul cam - min!

Str. cres.

If a brave right arm thou lend All the fee - - ble, all the fee - - ble
 Si il tuo brac - cio as - si - ste - rà L'in - no - cen - - te, l'in - no - cen - - ble
 Sea.....

p Fl. Ob. & Cl. poco rall.

to de - fend. If a brave right arm thou lend All the fee - ble to de -
 - te ed il me - schin. Si il tuo brac - cio as - si - ste - rà L'in - no - cen - te ed il me -
 Sea.....

Str.

- fend! Hear! Hear! Hear! Hear!
 - schin! Sì! Sì! Ah! Sì!

GRITZENKO.

TENORS.

Hear!
 Sì!

(Pressing round Catherine eagerly.)
 BASSES. *p*

'Tis a won - der! now tell . . me What my lot shall be!
 O ma - gi - a! la ma - no è quà Rì - spo - sta ne dà!

fp Wind.

ad lib. *tempo lmo.*

It rings like a chime at wed - ding time, la
 Si, Si, bal-liam, cau-tiam, ev - vi - va la

Harp.

^

la la la la la la la, The song of your queen with tam - bour - ine, la
 la la la la la la, El la can - zon Ch'in - ten - de og - nun, la

f *p*

la la la la la la la, Hi - ther, . . . my bro - thers,
 la la la la la la la, An - diam, . . . pres - to an - diam,

Svc
Fl. >

f *p*
Str. *cres.*

f *p* *f*

Hi - ther, at my call; Hi - ther, . . . I have
 An - diam, l'av - ve - nir; lo pos - so a

Svc >

p *f* *p*
f *p* *cres.*

p

ti - dings of for - tune for all! la la la la la
 tut - ti voi pre - dir . . . an - diam! la la la la la

Svc >

dolce. *p* Triangle.

la la, la la la, la la la la la, la, la

p GRITZENKO.

la, la, la, la, la,

TENOR SOLO.

pp

la la la, la la la, la la, la la,

pp

CHORUS. la la la, la la la, la la, la la,

pp

la la la, la la la, la la, la la,

Sev

Fl.

p *Str.*

la la, la la la, la la la la la la la,

la, la, la la la la la la,

la la la, la la la, la la la la,

la la la, la la la, la la la la,

la la la, la la la, la la la la,

Sev

Or

la . . . la la la
la . . . la la la

la . . . la la la, la la la,
la . . . la la la, la la la,

pp la la la,
pp la la la,

a tempo. *Cl.* 3
Harp & Str. *pizz.* 3

la . . . la la la la la la la . . . la la la la la la la
la . . . la la la la la la la . . . la la la la la la la

la . . . la la la la la la,
la . . . la la la la la la,

la la, la la la, la la, la la la la,
la la, la la la, la la, la la la la,

p

la la . . . la . . . la la la la la, la . . . la . . .
 la la . . . la . . . la . . . la la la la la, la . . . la . . .

la la . . . la . . . la . . . la la la la, la . . . la . . . la . . .
 la la . . . la . . . la . . . la la la la, la . . . la . . . la . . .

la la la la la, la la
 la la la la, la la

p Str. arco.

un poco più riten. tr
 la la la la la, la la la la, la la la la, la
 la la la la, la la la, la la la la, la

pp

. . . la la la la la la la, la la la la, la la la la,
 . . . la la la la la la la, la la la la, la la la la,

pp

la la la la la la, la la la la, la la la la,
 la la la la la la, la la la la, la la la la,

pp

la la la la la la, la la la la, la la la la,
 la la la la la la, la la la la, la la la la,

un poco più riten.

pp Bsn. Tpts. & Hns.

legato. *tr*

la la la la la la,
la la la la la la,

Harp.

stringendo un poco. *f*

GRITZENKO. f

la la la la la la la,
la la la la la la la,
la la la la la la la,
la la la la la la la,

la la la la la la la,
la la la la la la la,
la la la la la la la,
la la la la la la la,

stringendo un poco. *Sva.....*

Tutti. f *p Cl. & Bsn.* *f Tutti.* *p*

la,
la,
la,
la,

la la la la la la la,
la la la la la la la,
la la la la la la la,
la la la la la la la,

la la la la la la la,
la la la la la la la,
la la la la la la la,
la la la la la la la,

Sva..... *Sva.....*

f *p* *f*

leggiro. *cres.*

la la la la, la la la la, la la la la la la la la la la la la
 la la la la, la la la la, la la la la la la la la la la la la

leggiro.

la la la la, la la la la,

la,
la,

la,
la,
Sua...

p Str.

f

la, 'Tis I have tid - - ings, 'Tis
 la, An - diam a - - mi - - ci, An -

f

. Come, come, she has the tid - - ings of
 An - diam se - guam, se - guam que - sta

f

Come, she has the tid - - ings of
 Si, an - diam se - guam que - sta

f

Come, she has the tid - - ings of
 Si, an - diam se - guam que - sta

ff Tutti.

(Exit Catherine. The Kalmucks follow her, dancing.)

I have the tid - ings of for - tune
- diam a voi vo - gliò pre - di - re

for - tune for all, She has . . the . . tid - - ings of
no - stra gran pro - fe - - tes - - sa che a noi . . va pre - -

for - tune for all, She has . . the . . tid - - ings of
no - stra gran pro - fe - - tes - - sa che a noi . . va pre - -

for - tune for all, She has . . the . . tid - - ings of
no - stra gran pro - fe - - tes - - sa che a noi . . va pre - -

for - tune for all!
- di - re l'av - ve - nir!

for - tune for . . all!
- di - re l'av - ve - nir!

for - tune for . . all!
- di - re l'av - ve - nir!

for - tune for . . all!
- di - re l'av - ve - nir!

ff

Sua

3 3 3 3

GEORGE. (To Prascovia.)

The men be - lieve her, and fol - low! Thou has - ten to thy un - cle.
La van se - guen - do, ev - vi - va! *Tu cor - ri da tuo zi - o.*

PIANO. *Str. f* *f*

I to church must be running, there to see that for our marriage all things are du - ly rea - dy. Be
Io mi af - fret - to al - la chie - sa vo a far che per le noz - ze sia tut - to pron - to e les - to.

f *fp*

Allegro moderato.
 PRASCOVIA. GEORGE.

wa - ry of the Cossacks, be wa - ry, I tell thee. Bet - ter by far be ta - ken by the
Ba - da i Co - sac - chi ba - da be - ne ti di - co. Me - glio al - tret - tan - to pre - so dal ne -

Allegro moderato.
Str. pizz. *p*

Allegro con spirito.

Cos - sacks.
 - mi - co.

Allegro con spirito.

p *Fl., Cl., Hns. & Bsns.*

CATHERINE.

At last they van - ish. Now I can breathe with
Al - fin son lun - gi. Or re - spi - rar poss'

freedom.
i - o.

RECIT. PETER. (*aside.*) (to Catherine.)

I have therefore in thee more sa-tis-
Eben or son di te più soddis-

Astounding coolness! what a courage! thy or-ders I have follow'd.
Qual sangue freddo! qual ar-dir! se-gui-to ho tuoi co-man-di.

Str. *f*

fac-tion, I would'st thou hadst be-side thee e-ver some one who might pre-vent the do-ing of thy
fat-ta, e se te-nes-si al-la-to og-nor qual-cu-no che t'im-pe-di-sca far del-le paz-

p

fol-lies. Be not sur-pris'd.
zi-e non ti stu-pir.

Allegro molto moderato.

Now no-thing can sur-prise me. Ex-
Di nul-la or mi stu-pi-sco. Ma

Allegro molto moderato.

p
Cello, &
D. Bass.

This a-lone as-
Que-sto sol mi

cept thy-self, . . . not one has e-ver us'd . . . to me such lan-guage
pria di te . . . nes-sun mi vol-se an-cor . . . un tal lin-guag-gio.

Moderato.

RECIT.

- sures me thou hast not got a friend.
pro - va che un a - mi - co non hai.

And I?
Ed io?

As a
Co - me

Thou say-est well. I have not.
Tu di - ci il ver, non u - no.

Thou hast repuls'd me.
Tu m'hai re - spin - to.

Moderato.

p Str.

hus-band, for I see thy de-fects, but still, friendship I ' give thee.
spo - sa, ve - du - to i tuoi di - fet - ti, Ma non co - me un a - mi - co.

I thank thee, thank thee, my heart is un -
Ah gra - zie, gra - zie, son tan - to in - fe -

p *f* *p*

My friend, re - late to me thy trou - bles!
Veg - giam, rac - con - ta - mi i tuoi ca - si!

Yes, all;
Sì tut - ti.

hap - py.
li - ce.

All?
Tut - ti?

But it may be thou thinkest I can give thee no good coun-sel?
Cre - di for - se che da - reio non ti pos - so un buon con - si - glio?

I would re-ceive thy coun-sel.
Anz' il con - tra - rio io cre - do.

p

Allegro scherzoso.
Vi. & Fl. leggiero.

PIANO. $\text{♩} = 138.$

p dolce. Str. & Hns.

CATHERINE. PETER.

Be - gin ; where were you born ? In Mos - cow, one fine
Di qual cit - tà sei tu ? Fu Mo - sca la mia
Vi. & Fl.

cres. Str. & Wind. p Str. & Hns.

CATHERINE. PETER.

morn - ing. And your fa - ther, what may have been your father's trade ? My fa - ther's
pa - tria. Di tuo pa - dre, vuoi dir qual fos - se il suo me - stier ? Il suo me -
un poco rall.

fp Str. & Wind. Bssn.

CATHERINE. PETER.

trade ? 'Tis the one I am learn - ing. Was he a car - pen - ter too ? All the
- stier ? E - ra quel che fac - cio io. Ei dun - que fu le - gna - iuol ? Pos - se -

Cello. sfz p Str. & Wind.

CATHERINE.

mo - ney he made As his son I in - he - rit, - and his land— Ah ! you
- dea qual - che ben Che par - ten - do di vi - ta mi lu - scio— La sua

Str.

PETER.

do? And a house so old and worn, I know not how to
ca - sa? *Un o - stel pres - so a ca - der* *E' che me - stier è*

Cl.
leggiere. Uns. sustain.
cres.

CATHERINE.

make it stand. Pull it down, . . . the on - ly way, and build it, build it up en - tire - ly
ri - pa - rar. Meglio fia . . . git - tar - lo al suol per tut - to far . . . di nuovo an -

Ob.
Cl.
Uns.

PETER.

new. 'Tis my mean - ing to do it. But, a -
cor. *Era ap - pun - to il mio in - ten - to.* *Ma ahì -*

vl.
p
Cl.
vl.
Tnr. *Bssn.* *Tnr.*

- las! a - las! . . . from its foun - da - tion whol - ly to re - new - it, Is the
- mè! ahì - mè! tut - ti i miei pro - get - ti han qual che impe - di - men - to. Non

Cl.
fl. & vl.
p leggiero.
Bssn.

CATHERINE.

de - vil! the de - vil! So you say, Who know not what you
pos - so! non pos - so! *Che diss' io!* *Non sai dunque vo -*

Cl.
Str. & Wind.

will - ler? And nothing can ful - fil. For to will, Che vo - ler

cres.

p Fl. Ob. Hns. Tpts. & Bsn.

PETER. CATHERINE.

is to do! This from you? To will is to è po - ter! Che di tu? Vo - ler è po -

Str. pizz.

PETER. CATHERINE.

do! And this from you? You will ne'er by dream - ing - ter! Che di - ci tu? Giam - mai, io te'l

Tnr. cres. *Str. cres.* *f p* *p e leggiero. Hns. & Bsn. sustain.*

PETER.

blind - ly A - bove the sta - tion of a work - man rise. A ve - ry awkward workman di - co Tu non sa - rai che un po - ver le - gna - iuol. Un mol - to po - ver le - gna -

Ob.

CATHERINE. PETER. CATHERINE.

too. Yet For - tune meant to use you kind - ly. You are too wise. Not wise, but on - ly - iuol. Di te vo far tutt' al - tra co - sa. In ve - ri - tà? Ma co - sa ben mi -

Fl.

cres. true, And what I say, you shall o - bey. What you say? You shall o -
glor *Et . . . sa - rà* *ch'è mio vo - ler.* *Tuo vo - ler?* *Si mio vo -*
VI.

PETER. CATHERINE.

cres. *Celli.*

Str.

- bey, For to will is to do!
 - ler, *Et* vo - ler *è* po - ter!

p Wind. *Str. pizz.*

PETER. CATHERINE.

ff *Andantino con moto.*

Is to do? To will, is to do!
Al tuo dir? *Vo - ler* *è po - ter!*

f *p* *ff* *Hus.* *p*

Andantino con moto. - 112.

PETER. *con molto portamento.*

How her tone so no - ble moves me,
La sua no - bil, no - bil vo - ce,

cres. *p Str.* *p*

CATHERINE. *dolce e leggiero.*

'Tis not to com - pel you, But on - ly I
Or que - st'è il mi - ste - ro Con - vien per pia -

Like a cla - rion in . . the air.
La vo - ce d'o - nor sen - tir fa nel cor.

cres. *Hn.*

a piacere. PETER.

tell you The man who would con-quer a he-ro must be. Blown by
 cer - mi Som - mes - so e sin - ce - ro mer - tar la mia fè. T'au - to ar -

VI. a tempo.

col. canto.

an - gel lip that loves me, Bid - ding me to do, bid - ding
 di - re in es - sa am - mi - ro, Uo - po è per pia - cer le

cres.

cres.

CATHERINE. *dolce e scherzando.* *tr. cres.*

If you have in - ten - tion, If you have in - ten - - -
 Vuoi tu con - qui - star - mi, Vuoi tu con - qui - star - - -

me to do and dare. Mine own, how I
 me - ri - tar sua fè. Leg - gia - dra con -

Cl. & Bsn. sustain.

dolce. *tr. cres.*

- tion, Of what needs no men - tion, Of what needs no men - - -
 - mi, Vuoi tu sog - gio - gar - mi, Vuoi tu sog - gio - gar - - -

hear thee, O - - - - - bey, and re -
 qui sta Per me per me s'ap -

cres. *poco rall.*

tion, Come back as a Cap-tain, Come back as a Cap - - - tain, And then ask for me, and
 mi, Ot - tieni u - na cro - ce, Ot - tie - ni u - na cro - - - ce ed io son per te, per

vere thee, Will win, and will wear thee,
 pre sta Più dub - bio non re sta, col. canto.

cres.

a tempo. *rall.* *a tempo.*

then, and then ask for me. 'Tis not to com - pel you,
 te, io son per te. Or quest'è il mi - ste - ro

The wide world . . . shall see How I . . . will win and
 E na - ta, è na - - ta per me, E na - ta, . na - ta

Cl. Bssn. & Hns. *col. canto.* *sostenuto.* *cres.* *p*

On - ly let me tell you, He who would ob - tain me, Must a he - ro be! On - ly let me tell you,
 uo - po è per pia - cer - mi U - mi - le sin - ce - ro La mia fè mer - tar? Sì quest'è il mi - ste - ro

wear, wear thee, The
 per me, per me, E

cres. *dim.* *senza rigore.* *a tempo.*

He who would ob - tain me Must a he - ro . . . be! If you have in - ten - tion, Of what needs no
 Se l'un vuol pia - cer - mi Uo - po è la mia fè mer - tar! Vuoi tu con - qui - star - mi, Vuoi tu soy - gio -

wide world . . . shall see.
 na - - - ta . . . per me.

senza rigore. *a tempo.*

men - tion, Come back as a Cap-tain, Come back as a Cap -
 gar - mi, Ot - tie - ni la cro - ce, Ot - tie - ni la cro

I will win thee, I will wear .
 Per pia - cer - mi, Con - vien me - ri -

Str. Cello. & D. Bass.

- tain, And then ask for me, And then ask for me, And then
 ce Ed io son per - te, Ed io son per te, Ed io

thee, Mine own! the wide, wide
 tar sua fe! Con - vien si me - ri -

VI.

ask for me, Then ask for . . me, And then ask for me, Then ask for . .
 son per te, Io . . son per . te, Io son . per te, Io . . son per . .

world shall see, Will win, will wear thee, The wide world shall see, The world shall
 - tar sua fe! Con - vien, con - vien me - ri - tar . . sua fe, Con - vien mer -

Str. Wind sustain. p

me, Then ask for me, . . Ask then for
 te, Io son per te . . Io son . . per

see, The world shall see, . . The world shall
 - tar, Con - vien mer - tar . . Sua fe, . . sua

accel. rallent. un poco.

Allegretto ben moderato.

me!
te!

see!
fe!

VI.

p dolce. *morendo.* *Allegretto ben moderato.* $\text{♩} = 152.$ *p Str.*

My love! my em - press
A te mio dol - ce a -

Hns & Bssn.

ra - ther! Be thine a - lone the fame! . . . If fu - ture days do
- mo - - re, io de - vo l'av - ve - nir! . . . Se im - pre - sa di va -

ga - - ther A glo - ry round my name! . . . If for - tune bless thy
- lo - - re Un di puo, un di puo l'ab-bel - lir! . . . E gra - zia al - la . . . me -

pp Wind sustain.

lo - - ver On land or on the sea, It is . . . be - cause the
- - mo - - ria Del tuo no - bil, tuo no - bil ar - dor, Ed io . . . do - vrò mia

pp dolce.

ro - - ver Did fix his heart on thee! It is because the ro - ver
glo - - ria Al mio pri - mie - ro a - mor! Ed io do - vrò mia glo - ria

p *cres.*

p *cres.*

Did fix his heart on thee, It is because the ro - ver Did fix his heart on
 Al mio pri - mie - ro a - mor, Ed io do - vrò mia glo - ria Al mio pri - mie - ro a -

col. canto.

CATHERINE.

thee! There is ho - nour and gold where the bat - tle is high, And my mo - ther fore -
 - mor! La for - tu - na per te nel - la guer - ra sa - rà, Chemiama - - dre co -

Str. fp *fp* *fp* *fp* *fp* *fp*

ff *Pl. Ob. Ins. & Bssn. sustain.*

- told, That the man I should mar - ry Would be warrior most re - noun'd. Who
 - si Pre - dis - se a me lo spo - so Un grand' uomo es - ser de. Eb -

fp *fp*

PETER.

knows? 'Tis for you to try! Yes, such a one am I! Yes, such a one am I!
 - ben? Tu'l puoi di - ve - nir Si! io lo di - ver - rò! Si! io lo di - ver - rò!

cres. molto.

f *p* *ff* *Tutti.*

Ped.

Allegro con spirito.

Where trum - pets, where trum - pets, where trum - pets are sound - ing And brave armies
 Al suon . . . del - le trom - be, al suon del - le trom - be, Dell' ar - mi al ru -

Allegro con spirito. = 92.

p *Str.*

meet, armies meet My lau - - rels I'll ga - ther To lay at thy feet.
 - mor, al ru-mor Le pal - - me son pron - te A te que-sto cor.

p Hns. & Tpts. Str. Hns. & Tpts.

Or

calls suo no thee and ar - mies meet, ar - mies meet,
 dell' ar - mi al ru - mor, al ru-mor,

CATHERINE.

Where the trum - pet calls thee and ar - mies meet,
 Del - le trom-be al suo no dell' ar - mi al ru - mor,

Or

calls trom be

Where the trum - pet calls
 Al suon del - le trom

Sva.

Wind.

Go and ga - ther lau - - - rels
 Pron - te son le pal - - - me

(Takes a ring from her finger and gives it to Peter.)

Go and ga - ther lau - - - rels Lay them at my feet!
 Pron - te son le pal - - - me A te que - sto cor!

me and ar - mies meet, ar - mies meet,
 dell' ar - mi al ru - mor, al ru-mor,

. . . . me and ar - mies meet, I will ga - ther laurels!
 be dell' ar - mi al ru - mor, Le pal - me son pronte!

Sva.

Str. *ff* Tutti.

dolce. Take this ring that binds . . . thee, By yon
A te son pro - mes - sa, *Va fin*

This dear ring shall bind . . . me, By yon
A me sei pro - mes - sa, *E fin*

p Cl. & Bsn. *ff Tutti.* *p Cl. & Bsn.*

cres. lof - ty Heav'n a - bove, To fight 'neath the banner Of glo - ry and love! Of
chè non tor - ni an - cor, *cres.* *Va pren - di a di - vi - sa* *La gloria e l'a - mor! La*

lof - ty Heav'n a - bove, To fight 'neath the banner Of glo - ry and love! Of glo - ry and
chè non tor - no an - cor, *A - vrò per di - vi - sa* *La glo - ria e l'a - mor! La gloria e l'a -*

Cl. *f^p cres.* *poco - a - f^p poco.* *f^p*

tr. glo - ry and love! Ah!
gloria e l'a - mor! Ah!

love! Of glo - ry and love! Where trum - pets are sounding, where trumpets are sounding And brave armies
- mor! La gloria e l'a - mor! Al suon . . . del - le trom - be, al suon del - le trom - be Dell' ar - mi al ru -

Sva. *Picc.* *f^p* *p leggiero.* *Wind.*

Go, ga - ther thy lau - rels To lay at my feet,
Le pal - me son pron - te A te mia fè,

meet, armies meet, I'll ga - ther my lau - rels To lay . . . at thy
- mor, al ru - mor, Le pal - me son pron - te A te, . . . a

Sva. *Str. pp* *cres.* *f Tutti.*

poco piu presto.

to lay at my feet. Go ga - ther lau - rels, ga - ther
 a te mia fè. A te mia fè per sempre a

feet and lay them at thy feet. I'll ga - ther lau - rels, ga - ther
 te, a te mia fè, a te mia fè per sempre a

col. canto. *p* *Str. & Hns.* *cres.* - - *poco* -

lau - - rels, ga - - ther lau - - rels to lay, to
 te, a te mia fè, a te mia fè, a

lau - - rels, ga - - ther lau - - rels to lay, to
 te, a te mia fè, a te mia fè, a

a poco. *f* *Tutti.*

ad lib.

lay at my feet!
 te, a te!

ad lib.

lay at thy feet!
 te, a te!

Tutti. f

Allegro moderato.

RECIT.
PRASCOVIA (to Catherine.)

Now lis - ten, I will relate thee an ad -
A - scol - ta, io vo con - tar - ti un av - ven -

PIANO. *p dolce.* *fp Str.*

Cl. & Bssn.

- ven - ture, That man that loves thee dear - ly, the an - cient bur - go - mas - ter, as if he had a
- tu - ra, L'in - na - mo - ra - to tu - o, il vec - chio ber - go - mas - tro con a - ria di mi -

(gives the letter to Catherine.) CATHERINE (returns the letter to Prascovia,
se - cret, gave me this bil - let, ask - ing that thou shouldst have it. Read it, from thee I have no se - crets.
- ste - ro que - sto bi - gliet - to, pre - grommi a con - se - gnar - ti. Leg - gi, per te non ho se - gre - ti.

f

who opens and reads it.) PRASCOVIA. CATHERINE. PRASCOVIA (reads). CATHERINE.

Allegro vivace

O heaven! What moves thee? ("The Cossacks have imposed
O ciel! Che av - venne? "I Cosacchi hanno imposto new levies on this village.") O heaven!
"nuove leve sopra questo villaggio.") O ciel!

ff *f*

PRASCOVIA (reads). CATHERINE (taking the letter in her hand and finishing the reading of it.) PRASCOVIA.

"If thou find not George a substitute." "That soldier must march this evening." Must
"Se tu non trovi a Giorgio un cambio." "Qual soldato dovrà partir stasera." Par -

mar-riage is not for me!
 - mai spo-sa io non sa-rò!

Fl. & Cl.

cres.

Tnr. & Cello.

CATHERINE.

Come, come, no need, Come, come, no need of sob or tear; . . . Thou
 An - diam, an - diam, non ti la - gnar, non piun - ger più, . . . Non

Str.

f.

shalt be mar-ried, ne-ver, ne-ver fear! Thou shalt be
 pian - ger più e . . . ti ma-ri-te-rem! Non pian - ger

VI.

cres.

dolce.

Bssn.

L'istesso tempo.
 PRASCOVIA.

How? how? can it be to-
 Che? che? mi ma-ri-te-

mar-ried, . . . ne-ver, ne-ver fear! Aye!
 più e . . . ti ma-ri-te-rem! Sì!

Sra.

L'istesso tempo.

f.

p Wind.

VI.

Fl. & Ob.

leggiero.

Str.

day? How, how, can it be to-day? How, how, can it be to-
 rò? Che? che? mi ma-ri-te - rò! Che? che? mi ma-ri-te -

aye! and this ve-ry day! Aye! aye! and this ve-ry day! Aye!
 sì! ti ma-ri-te - rò! Sì! sì! ti ma-ri-te - rò! Sì!

Fl. & Ob.

day? For to mar-ry, a day must at least be gi-ven!
 rò, E per que-sto d'un, o-ra egli avrà il con-ge-do!

Aye! And to mar-ry, a day must at least be
 Sì! Sì per que-sto d'un, o-ra egli avrà il con-

gi-ven! And from the . . Bur-go-mas-ter . . ob-tain that I
 ge-do! Col Bor-go-mas-tro qui or . . c'in-ten-de . .

Sca.

Str. pizz. *Arco.*

f **PRASCOVIA.**
 Ah! what de-light, what de-light my ho-som is op-press-ing!
 Ah! qual de-lir, qual de-lir, che l'al-ma che l'al-ma m'in-can-ta!

may!
 - rem!

f *Tutti.* *p* *Str.*

O . . . what de-light, O de-light! to . be . his . wife, what a bless-ing! O what delight!
 O . . . de- lir, O . pia- cer sen - za . par, io sa- rò sua con - sor - te! O qual piacer!

f *p* *cres.*

(pausing.) *p*
 O what! O But then to part so . soon as wed, At the
 qual gio - ja! Ma poi do - rem la - sciar - ci an - cor, Cru -

Str. p

(sobbing.)
 ve - ry height of joy. . . . Ah! ah! ah! ah! ah!
 - del, cru - del pen - sier! Ah! ah! ah! ah! ah!

If so cru - el they will be, Ah! ah! ah! ah! ah!
 Più fre- nar il duol non so, Ah! ah! ah! ah! ah!

a tempo.
 ah! I shall die, so will he! Ah! ah! . . I shall die, so will he!
 ah! di do - lor mo - ri - rò! Ah! ah! Di . . do - lor mo - ri - - rò!

Cello.
a tempo. dolce.
Bssn.

CATHERINE.

Come, come, ne-ver give way! And per-chance he may
An - diam, non pianger più! *Ot - ter - rem, vo, spe -*

Tnr. *Fl.*

PRASCOVIA (*gaily.*) CATHERINE.

stay at home with thee for a day! A day! Or . . . two!
rar che re - sti qui un sol dì! Un dì! Cin-que dì!

Ob. *Fl.* *molto leggiero.*

Bssn.

PRASCOVIA (*sadly.*) CATHERINE.

Ah! what a lit - tle time! Well, then, suppose seven days were allow'd him?
Ah! cin - que gior - ni sol! Eb - ben si ve - drà se u - na set - ti - ma - na?

PRASCOVIA (*gaily.*) (*crying.*) CATHERINE.

Se - ven days! but a week, 'tis nothing! Ah! ah! sis - ter mine! What
Che? dav-ver u - na set - ti - ma - na! Ah! ah! las - sa me! Che

poco cres.

PRASCOVIA. *riten.*

now is griev - ing thee? . . . Is griev - ing thee? 'Tis, 'Tis
co - sa an - cor ti fa lan - quir co - sì Ah! Ah!

Fl. *p*

a tempo.

when the Sun - day morn will shine, a wi - dow I must be, A - las! Ah!
e per-chè do-me-ni-ca sa-rà ben to-sto què, Ah-mè? Puoi pen-

Str.

if so cru - el they be, Ah! ah! ah! I shall die, so will he! Ah! ah!
 - - sar per noi qual pe-na, Ah! ah! ah! ch'io di duol mo-ri-rò! Ah! ah!

ah! . . . I shall die, so will he! Sup- pose one week were
 ah! . . . di duol io mo-ri-rò! Eb- ben quin- di- ci

ff Tutti.

PRASCOVIA. (*with ecstasy.*)

two! . . . Ah! . . . that were the bless - ing of
 di! . . . Ah! . . . gra - zi - e ren - do al

CATHERINE. PRASCOVIA.

Heav'n! There would be hours e - nough E - nough? — To say a -
 ciel! Al - men il tem - po av - rem. Di che? — Di dirciun ad -

Allegro molto moderato.

dieu!
dio!

Allegro molto moderato. $\text{♩} = 96.$

Fl. & Cl. *Sca.*

cres. *Wind. p*

PRASCOVIA.

So ma-ny days . . . to part-ing gi - ven,
Quin-di - ci di . . . co - si va be - ne, *cres.*

CATHERINE.

So ma-ny days . . . to part-ing gi - ven, So ma-ny days to parting
Quin-di - ci di . . . co - si va be - ne, Quin-di-ci di co-si va

Sca.

p Str.

cres.

So ma-ny days to parting gi - ven, . . . Give am - ple time . . . to smile and
Quin-di-ci di co-si va be - ne, . . . Per noi d'a - mor . . . sarà un' e -

gi - ven, . . . Give am - ple time . . . to smile and
be - ne, . . . Per noi d'a - mor . . . sarà un' e -

Fl.

Wind.

sigh. Yet I must weep, I know not why, weep . . . I
tà. Mal - gra - do me io pian-go an-co - ra, sì, sì, io

sigh. How the child weeps, she knows not why, weeps, . . . she
tà. Mal - gra - do tu so - spi-ri an-co - ra, sì, sì, sì,

Fl.

dolce. *Str.*

(laughing.)

know not why, And then I laugh, ah, ah, ah, ah! I know not why, ah, ah, ah, ah!
pian - go, E ri-do ancor, ah, ah, ah, ah! E ri-do an-cor, ah, ah, ah, ah!

knows not why, So rea-dy both to laugh and cry! So rea-dy both to laugh and
pian - gi, La spo-sa ri-de e piange ancor! Si el - la ri - de e piange an -

(laughing.) *(crying.)*

ah! ah! ah! ah, ah, ah, ah, ah, ah, ah, ah, ah, ah! ah! . . . ah! . . . ah! . . .
ah! ah! ah! ah, ah, ah, ah, ah, ah, ah, ah, ah, ah! ah! . . . ah! . . . ah! . . .

(mocking Prascovia, crying.) *(laughing.)*

cry! ah! . . . ah! . . . ah! . . . ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!
- - cor! ah! . . . ah! . . . ah! . . . ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!

Ob. Cl.

(laughing.) *(crying.)*

ah, ah, ah, ah, ah, ah, ah, ah, ah! ah! . . . ah! . . . ah! . . . ah! I cry, I laugh, I
ah, ah, ah, ah, ah, ah, ah, ah, ah! ah! . . . ah! . . . ah! . . . ah! io piango an-cor io

(crying.) *(laughing.)*

ah! . . . ah! . . . ah! . . . ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah! to cry, to laugh,
ah! . . . ah! . . . ah! . . . ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah! tu piangi an - cor,

Fl. & Cl. Str.

f *dim.*

cry, I laugh, I cry, I laugh, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah,
 ri - do an - cor, io piango e ri - do. ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah,

to cry, to laugh, to cry, or to laugh, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah,
 tu ri - di an - cor, tu piangi e ri - di, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah,

Fl. & Cl.

dolce.

ah! So ma - ny days . . . to part - ing
 ah! Quin - di - ci di . . . co - si va
dolce.

ah! So ma - ny days . . . to part - ing
 ah! Quin - di - ci di . . . co - si va
Sua

Wind. *p Str.*

gi - ven, So ma - ny days to parting gi - ven, Give am - ple
 be - ne, Quin - di - ci di co - si va be - ne, Per me sa -

gi - ven, So ma - ny days to part - ing gi - ven, Give am - ple
 be - ne, Quin - di - ci di co - si va be - ne, Per voi sa -

Wind.

L'istesso tempo.

time . . . to smile and sigh. Time, . . . give
 - rà . . . tutt' un' e - - tà. Suo - - ra

time . . . to smile and sigh.
 - rà . . . tutt' un' e - - tà.

L'istesso tempo.

Ob.

fp *pp* *cres.* *dim.*

Cello.

CATHERINE.

time to smile and sigh.
mia mi fi - do a te.

Time to
San - - - - - to ar -

PRASCOVIA.

Time to smile, Give time,
Prest an - diam, An - diam!

smile, Time to sigh! Time,
- dor Mi dà va - lor,

Bssn.

Tempo 1mo.

Time to sigh!
An - - - - - diam!

Time to sigh!
An - - - - - diam!

f Tutti. *ff* *Tempo 1mo.*

CATHERINE. PRASCOVIA.

Do not for - get, but fif - teen days are grant - ed. No more!
Non ti scor - dar, quin - di - ci gior - ni so - li. Non più?

PIANO. *Str. f p*

CATHERINE.

No, George must then be sure to come to re - lieve the sub - sti - tute who re - pre -
No, Gior - gio al - lor al reg - gi - men - to do - vrà ve - nir e ri - le - va - re il

PRASCOVIA. CATHERINE.

- sents him. How shall a sub - sti - tute be found, pray tell me? One that I know of, like to him in his
cam - bio. Ma come un cambio a lui tro - var po - tre - mo? Un ne co - no - sco a lui pa - ri fi -

PRASCOVIA.

fi - gure, who does not fear the costume worn by sol - diers, him will I speak to. But if
- gu - ra, che l'u - ni - for - me mi - li - tar non te - me cor - ro a par - lar - gli. Ma se

CATHERINE. *Moderato.*

thou art not here for the wedding. To church I soon will fol - low. See the pro - ces - sion, I leave thee.
poi qui non sei per gli spon - sa - li. Vi se - guirò alla chie - sa. Ec - co il cor - teg - gio, ad - di - o.

CHORUS.—“UP AND DON YOUR GARMENTS.”

Allegretto ben moderato. (the procession enter.) *p* *Ob.*

PIANO. *Bssn. Cello. & D. Bass.* *Str.* *Ins. sustain.*

$\text{♩} = 76.$

un poco cres. *più cres.* *Str. & Wind.* *molto cres.*

Sva. *Fl.* *Ob. tr.* *3*

(the musicians tune their instruments.)

f *vi.*

Tpt. *3* *3* *Andante quasi allegretto. ♩ = 108.*

f *f* *2^o* *3* *f p* *Bssn. & Cello.* *p*

Bssn.

CHORUS OF GIRLS. *dolce e staccato.*

p

Up and don your gar - ments, neigh - bour, Kept in store, kept for fair and
 Pren - di l'a - bi - to di fe - sta De' ma - ri - ti il più bel,

p *Str. & Wind.* *Tnr.*

ho - li - day, For with vi - ol and with ta - bor, Come your bri - dal guests this
 il più bel, Del - la mu - si - ca al - la te - sta Il cor - teg - gio é già

Sva. *cres.*

way.
qui.

CHORUS OF MUSICIANS.
(playing roughly.)

TENOR. *f*
Zon zon zon zon, Love is on the thres-hold stone, zon zon
Zon zon zon zon, Al-la por-ta a-mor bat-te, zon zon

BASS. *f*
Zon zon . . . zon zon, Love is on the thres-hold stone, zon zon
Zon zon . . . zon zon, Al-la por-ta a-mor bat-te, zon zon

zon zon, Then let him in, So let him in, So let him in
zon zon, Si bat-te l'a-mor, A-prir con-vien, A-prir con-vien, A-prir con-vien

zon zon, Then let him in, So let him in, So let him in,
zon zon, Si bat-te l'a-mor, A-prir con-vien, A-prir con-vien,

dolce.
Up, and don your gar-ments,
Pren-di l'a-bi-to di

dim. *p*
in, So let him in, So let him in, For love is on the threshold stone, So let him
- vien, A-prir con-vien, A-prir con-vien, Si al-la por-ta a-mor bat-te, A-prir con-

With zon zon zon,
Et zon zon zon,

dim. *p. Tutti.*

neigh - bour, kept in store, kept for fair and ho - li - day, For with
fe - sta, De' ma - ri - ti il più bel, il più bel, Del - la

in, So let him in, So let him in, So let him
vien, A - prir con - vien, A - prir con - vien, A - prir con -

with zon zon zon, with zon zon zon, with zon zon zon,
Sva..... e zon zon zon, e zon zon zon, e zon zon zon,

cres. poco a poco.
 vi - ol and with ta - bor, Come your bri - dal guests this
mu - si - ca al - la te - sta, Il cor - teg - gio è gio è giù

in, So let him in, So let him in, So let him
vien, A - prir con - vien, A - prir con - vien, A - prir con -

with zon zon zon, with zon zon zon, zon zon zon, For
Sva..... e zon zon zon, e zon zon zon, zon zon zon, L'a -

way, your bri - dal guests, . Come your bri - dal guests this way!
qui, è qui, è qui, qui, Il cor - teg - gio è qui, è qui!

in, For love, for love . . . is on the thres - hold stone!
vien, L'a - mor, l'a - mor, al - la por - ta a - mor - bat - te!

love, for love, for love . . . is on the thres - hold stone!
Sva..... mor l'a - mor, l'a - mor, al - la por - ta a - mor bat - te!

REINHOLD.

He knows our cus - tom old, I see, "The
Cos - tu - me an - ti - co, an - ti - co è qui Ch' il

f *Bsn.*
marcato.

Tnr. & Cello.
p leggiero.

PRASCOVIA. REINHOLD.

bridegroom has the right," says he, "To keep them wait - ing." In wholesome to - ken, — Of what? That
pri - mo di lo spo - so A - spet - tar - si fac - cia. Quest' è un em - ble - ma. Di che? Per

mf *Bsn.*
p Str.

Cl.

man must in the house be lord, And wife o - bey him, without word of i - dle prat - ing.
me - glio far ca - pi - rè Ch' e - gli è, ch' e - gli è di ca - sa il sol pa - dron, il sol pa - dron.

p *Tnr. & Cello.*

cres.

VI.

PRASCOVIA.

But the cus - tom he a - bu - ses,
Dell' u - san - za e - gli a - bu - sa

TREBLE.

And un - der false pre - ten - ces,
E un ve - ro mal e - sem - pio,

ALTO.

On false pre -
Un mal e -

p *Str. & Wind.*

REINHOLD (to Prascovia.)

on false pre - ten - ces. If so, the la - dy fair May sing him, if she
un mal e - sem - pio. La ji - dan - za - ta al - lor A lui de - gli a - vi

- ten - - - - ces.
 - sem - - - - pio.

f Bsm. marcato. *Tnr. & Cello. p*

choos - es, Our old coun - try air, Fit to bring the dull - est to his sen - ses, And make him
dir dov - reb - be la can - zon La mo - ral di cui lo spo - so è d'in - vi - tar A s'af - fret -

PRASCOVIA.

care! Wilt thou? This ve - ry se - cond! Are all here to join me
- tar! La sai tu? Senz' al - cun dub - bio! Noi qui tut - ti la sap -

f Str. p f p f p f

REINHOLD (to Prascovia.)

rea - dy? Be - gin, . . . then, be - gin!
- pia - mo! Eb - ben, . . . la vuoi dir!

CHORUS OF GIRLS.

f Rea - dy, rea - dy.
f Tut - ti, tut - ti.

Rea - dy, rea - dy.
 Tut - ti, tut - ti.

p f ad lib. p

(During the ⁶ the girls dance round Prascovia.)

Allegro vivace.
♩ = 33.
Piano. *Tutti. ff*

PRASCOVIA.
f

La ... la ... la ... la, ... la la la la la la la la la la la la la la la
La ... la ... la ... la, ... la la la la la la la la la la la la la la la

p Str. Pizz.

la la la, la la la la la la la la la la la la la la la la, la la la,
la la la, la la la la la la la la la la la la la la la la, la la la,
Sua
Picc.

Wind. Str. Wind.

(they cease dancing.) *dim.*

la la la, la la la, la
la la la, la la la, la
Sua
Hn.
p *dim.*

Allegretto molto moderato.
Allegretto molto moderato. ♩ = 116.
vi. dolce.
Bssn. f p f p f

PRASCOVIA.

CHORUS OF GIRLS.
pp \wedge

Ro - bed the
Al suon dell'

dolce.
 La la la la la

p Str. *Hns. & Fl. sustain.*

priest is, Rea - dy the feast is, Where can the care - less, where
o - ra In sua di - - mo - ra, Che mai ri - tar - da, Che

la la la la la, la,

can the care - less boy have gone? Here the fair la - dy,
mai ri - tar - da il ca - va - lier? La bel - la spo - sa,

Where can the care - less boy have gone? Where? *La*
Che mai ri - tar - da il ca - va - lier? Che? La

vt. *p* *Cello.*

Blush - ing and rea - dy, Finds it but drea - ry, but drea - ry to wait a -
Piu pre - mu - ro - sa Pri - ma al con - ve - gno si fa ve - der, si fa ve -

la la la la, la,

Str.

lone. If she should change And grow less ten - der,
 der. Pur me - no a - mor A - ver po - tri - a,
 To wait a - lone. Less ten - der.
 Si fa ve - der. Po - tri - a,

What could he blame but his de - lay? The bridegroom should not thus of -
 No vi fa - ria mol - to pia - cer Ah! At - ten - de - re più non vi
 Si!
 But his de - lay,
 Mol - to pia - cer,
 cresc. 1st. 2nd. 3rd. *fp*
cres. molto. *p Wind.*

- fend her Up - on, up - on the wed - ding day, up - on, up - on the wed - ding day, the
 fa - te Da spo - so que - sto a - gir non è, si - gnor, co - si trat - tar no non si de, si -
 Unis. *p* *f*
 He should not thus of - fend her, Not up - on the day,
 Ah no non più vi fa - te, Ah no, non si de,
 VI. *Hn.*
 Str. *fp*

wed - ding day, La la la la la la la la la la la la la la la!
 - gnor no, non si de, La la la la la la la la la la la la la la!
 not up - on the day, La!
 ah no, non si de, La!
mf molto cres. *f*
fp *f*

(The dance begins again.)

Allegro vivace. ♩ = 63.
Tutti. *f*

PRASCOVIA.

f
 La, . . . la, . . . la, . . . la, . . . la la la la la la la la la la la la la la
 La, . . . la, . . . la, . . . la, . . . la la la la la la la la la la la la la la
p Str. pizz.

la la la, la la la la la la la la la la la la la la la la la la la, la la la,
 la la la, la, la la la,
Sva. *Picc.*
Wind. *Str.* *Wind.*

(they cease dancing.)

la la la, la la la, la
 la la la, la la la, la
Sva. *In.* *p* *dim.*

Or *tr* *Allegretto molto moderato.*
tr *Allegretto molto moderato.* ♩ = 116.
dolce. *VI.*
Bssn. *p* *f* *p* *f*

CHORUS OF GIRLS.

La la la la la
La la la la la

pp
p
f
Str. Hns. & Fl. sustain.

PRASCOVIA.

Look! the crowd com - ing, Hark! to the hum - ming
Suo - na la dan - za, La gen - te a - van - za,

REINHOLD. (to the men.)

Such an i - dle fel - low Brings all to shame, And of his be - troth - ed Seems to make game.
Que - sto ca - ro spo - so A - gir non sa, Co - me un im - be - cil Cer - car si fa,

la la la la
la la la la

pp
Bssn.

Of pipe and viol . . . be - neath, beneath the lin - den tree ;
La giù, la giù, . . . la giù a, piè de' ti - gli in fior ;

Taking all at lei - sure Like a - ny 'ord,
Co - me un im - be - cil Cer - car si fa.

la la, be - neath, beneath the lin - den
la la, La giù a, piè de' ti - gli in

p
vt.

Girls who must tar - ry Ere they can mar - ry,
La gen - te a - van - za, Mai la Fin - lan - da,

While she waits his pleasure, 'Tis too ab - surd! In my day, the lo - ver, Full of his joy,
Hai di ghiaccio il co - re, Qual im - be - cil! Se lo spo - so fos - si Par - tir vor - rei

tree, la la la la
fior, la la la la

Bessn.

Have each a part - - - ner, but none, but none . . . has
Mai non man - cò, . . . mai non man - cò di . . . dan - za -

Came the first, and ea - ger, A - loud did cry, Here, here, am
Poi con buo - na gra - zia Io gli - di - rei, Lo spo - so è

la la la la

she. If she should choose some - one not so i - dle
tor. Dar . . . si può che per - dia te il po - sto

I! Here comes the man,
qui! Lo spo - so è qui,

But none has she. Not so
Lo spo - so è qui. Sì, lo

Str.

To dance with her what could you say?
Non vi fa-ria mol - to pia - cer?

rea - dy for the bri - dal.
lo spo - so, lo spo - so è qui.

i - dle.
spo - so è qui.

1st - *cres.*
 2nd -
 3rd -
 What could you
Mol - to . . . pia -

Bssn. *cres.*

The bridegroom should not slip the bri - dle, Up - on, up - on the ve - ry
Non tar - dar, non tar - dar vi pre - go, Si - gnor da spo - so a - gir non

Here comes the bride - groom so gay, The bride - groom
Lo spo - so è qui, e - gli è qui, Lo spo - so è

Ah!
Si!

say?
cer.

He should not slip the bri - dle.
Deh l'af - fre - ta - ti in - gra - zia.

p Wind.

day, up - on, up - on the ve - ry day, The ve - ry day.
è si - gnor co - sì trat - tar no non si dè, Si - gnor non non si dè.

gay.
qui.

'Tis the lo - ver gay,
Si lo spo - so è qui,

'Tis the lo - ver
Si lo spo - so è

On the ve - ry day,
Si lo spo - so è qui,

On the ve - ry day,
Si lo spo - so è qui,

fp *fp*

Str.

mf molto cres. *f*

la la la la la la la la la la la la la, la. la.

la la la la la la la la la la la la la, la. la.

gay.
qui.

la.
la.

f Tutti.

Moderato. **GEORGE.**

Here am I, my good friends, Rea - dy at once to
Son con te, son con te, Sol un mo - men - to an -

Moderato.

Str. p

join you! Let me but have my new coat on my
- co - ra! L'a - bi - to è sol, e - gli è sol che mi

shoul - ders, And I am your man! . . . And I am your man!
ve - sto Ed io son con te! . . . Sì, io son con te!

Basn. fz

Allegro con spirito. (The recruits pass at the back of the stage in military order.)

PIANO. $\text{♩} = 120.$

Drum.

CHORUS OF SOLDIERS.

TENORS. *molto staccato.*

Come, no - ble hearts, Rea - dy and gay, To meet with glo - ry By the way.
Sol - da - ti an - diam, Al pas - so an - diam, O - nor che noi at - ten - de là.

BASSES. *molto staccato.*

Come, no - ble hearts, Rea - dy and gay, To meet with glo - ry By the way.
Sol - da - ti an - diam, Al pas - so an - diam, O - nor che noi at - ten - de là.

p Wind.

War is our game; And ev' - ry foe, The best of friends That sol - diers know.
I no - stri di Gui - dar do - vrà, I no - stri di Gui - dar do - vrà.

War is our game; And ev' - ry foe, The best of friends That sol - diers know.
I no - stri di Gui - dar do - vrà, I no - stri di Gui - dar do - vrà.

War is our game; And ev' - ry foe, The best of friends That sol - diers know.
I no - stri di Gui - dar do - vrà, I no - stri di Gui - dar do - vrà.

plan plan plan plan plan plan plan, Come, no-ble hearts,
 plan plan plan plan plan plan plan, Sol-da-ti an-diam,
 plan, plan, Come, no-ble hearts,
 plan, Sol-da-ti an-diam,
 Sua.....

Str. *ff* *Ped.* *p* *Wind.*

rea-dy and gay, To meet with glo-ry by the way. War is our game;
 al pas-so an-diam, L'o-nor che noi at-ten-de-là. I no-stri di

rea-dy and gay, To meet with glo-ry by the way. War is our game;
 al pas-so an-diam, L'o-nor che noi at-ten-de-là. I no-stri di

and ev'-ry foe, The best of friends that sol-diers know.
 gui-dar do-vrà, I no-stri di gui-dar do-vrà.

and ev'-ry foe, The best of friends that sol-diers know.
 gui-dar do-vrà, I no-stri di gui-dar do-vrà.

Hn. *f*

Bssn.

PRASCOVIA.
 Tic tac! tic tac! my heart in joy-ous glow, With
 Tic tac! tic tac! il cor mi bat-te, Di

GEORGE.
 Tic tac! tic tac! my heart in joy-ous glow,
 Tic tac! tic tac! il cor mi bat-te, Ob. VI.

molto leggiero e staccato.

dim. *Str. dolce.*

love and hope, with love and hope is beat - ing so! (holding up bottles
spe - - me pien, di spe - me . pien, e di pia - cer? REINHOLD. and filling glasses.)

tic tac! tic tac! with love and hope is beat - ing so! Glou glou glou
tic tac! tic tac! di spe - me pien, e di pia - cer! Glou glou glou

TWO BASSES.
Glou glou
Glou glou

Ob. Bsn. dolce. Cello.

glou, With all our hearts in nec - tar dew, glou glou, Young man and
glou, Ah co - me pia - ce a me tal suon, glou glou, Be - viam a o -

glou glou, With all our hearts in nec - tar dew, glou glou, Young man and
glou glou, Ah co - me pia - ce a me tal suon, glou glou, Be - viam a o -

With love and hope my joy - ous heart
Mi bat - te il cor, lie - to av - ve - nir

GEORGE.

maid, I drink to you. tic tac, tic tac, tic tac, tic
no - re di co - stor. tic tac, tic tac, tic tac, tic

maid, we drink to you.
no - re di co - stor.

p Str.

is beat-ing so! tic tac, tic tac, tic tac, tic tac, tic tac, tic tac,
 pre ve - de il cor! tic tac, tic tac, tic tac, tic tac, tic tac, tic tac,
 tac, tac, tic tac, tic tac, tic tac, tic tac, tic tac, tic tac,
leggero.

tac, tic tac, tic tac, tic tac, My heart with love,
 tac, tic tac, tic tac, tic tac, Mi bat - - te il cor,
 tac, tic tac, tic tac, My heart with love, tic tac,
 tac, tic tac, tic tac, Mi bat - - te il cor, tic tac
 REINHOLD.

Two BASSES.
 Glou glou glou glou, in
 Glou glou glou glou, o
 CHORUS OF GIRLS.
 Up and don your
 Pren - di l'a - bi

CHORUS OF MUSICIANS.
 With zon zon zon, So let him
 E zon zon zon, Con - vien a -
 With zon zon zon,
 E zon zon zon,

CHORUS OF SOLDIERS.
 Come, no-ble hearts, rea-dy and gay, To meet with glo - ry
 Sol - da - ti andiam, al pas - so andiam, L'o - nor che noi at -
 Come, no-ble hearts, rea-dy and gay,
 Sol - da - ti andiam, al pas - so andiam,
 Sva.: Ob. & Cl.

Sva.:
 Vi. Fl. & Picc.
 Cello. & D. Bass.

tic tac, tic tac, My heart with hope, tic tac,
 tic tac, tic tac, O qual de - lir, tic tac,

tac, tic tac, My heart with hope, tic tac, tic
 tac, tic tac, O qual de - lir, tic tac, tic

nec - tar dew, glou glou glou glou, Young man and
 dol - ce suon, glou glou glou glou, Be - viam, be -

nec - tar dew, glou glou glou glou, Young man and
 dol - ce suon, glou glou glou glou, Be - viam, be -

gar - ments, neigh - bour, Kept in store, Kept for fair and
 - to di fe - sta, De' ma - ri - ti tu il più bel

in, with zon zon zon, So let him in,
 - prir, e zon zon zon, Con - vien a - prir,

So let him in, with zon zon zon, So let him
 Con - vien a - prir, e zon zon zon, Con - vien a -

on the way, Come, noble hearts, To meet with glo - ry on the way,
 - ten - de là, Sol - da - ti andiam, I no - stri di gui - dar do - vrà,

Come, noble hearts, To meet with glo - ry on the way, Come, noble hearts, a -
 Sol - da - ti andiam, I no - stri di gui - dar do - vrà, Sol - da - ti andiam al -

tic tac, My heart with love, tic tac,
tic tac, Mi bat - - te il cor, tic tac,

tac, My heart with love, tic tac, tic
tac, Mi bat - - te il cor, tic tac, tic

maid, glou glou glou glou, we drink to
viam, glou glou glou glou, in lor o -

maid, glou glou glou glou, we drink to
viam, glou glou glou glou, in lor o -

ho - li - day, For with vi - - ol and with
si il piu bel, Del - - la mu - - si - - ca al - - la

with zon zon zon, So let him in,
e zon zon zon, Con - vien a - prir,

in, with zon zon zon, So let him
- prir, e zon zon zon, Con - vien a -

Come, no-ble hearts, to meet with glo - ry on the way,
Marciam, marciam, l'o - nor de' sol gui - dar - ci o - gnor,

- lert, a - lert and gay! Come, no-ble hearts,
pas - so andiam, an - diam! Sol - da-ti an-diam,

cres. *molto cres.*

Ah!
Ah!

cres. *molto cres.*

tac, Ah!
tac, Ah!

cres. *molto cres.*

you, glou glou glou glou, we drink to you, we drink to
- nor, glou glou glou glou, be - viam, be - viam a lor o - -

cres. *molto cres.*

you, glou glou glou glou, we drink to you, we drink to
- nor, glou glou glou glou, be - viam, be - viam a lor o - -

cres. *molto cres.*

ta - bor, Come your bri - dal guests this way, your bri - dal guests are come this
tes - ta, Il cor - teg - gio già vien qui, si, si, vien qui, si, si, vien

cres. *molto cres.*

zon zon zon, Let him in. zon zon zon zon
zon zon zon, Pres - to a - prir. zon zon zon zon

cres. *molto cres.*

in, zon zon zon, Let him in. zon zon zon,
- - prir, zon zon zon, Pres - to a - prir. zon zon zon,

cres. *molto cres.*

Come, no - ble hearts, rea - dy and gay, To meet with glo - ry by the
Al passo an - diam, al passo andiam, L'o - nor si dè, sol gui - dar - ci o -

cres. *molto cres.*

Come, no - ble hearts, rea - dy and gay, To meet with glo - ry by the
Al pas - so an - diam, al pas - so an - diam, L'o - nor dè, sol gui - dar - ci o -

cres. Tutti. *molto cres.*

p.

tic tac, tie tac, With love and hope is beat - ing so, tic tac,
 tic tac, tie tac, A - mor io cre - do al tuo pre - dir, tic tac,

SOLO SOPRANO.

Zon zon zon zon, For love is on the thres - hold stone, zon zon,
 Zon zon zon zon, L'a - mor bat - te con - vien a - prir, zon zon,

p.

tic tac, tie tac, With love is beat - ing so, tic
 tic tac, tie tac, A - mor io cre - do in te, tic

p.

you, glou glou glou glou, In drop of nec - tar dew, glou
 - - nor, glou glou glou glou, O qual di - let - to suon! glou

you, glou glou glou glou, In drop of nec - tar dew, glou
 - - nor, glou glou glou glou, O qual di - let - to suon! glou

way.
 qui. Love's on the thres - hold stone,
 A - pri - te ar - ri - va a - mor,

zon.
 zon. Love's on the thres - hold stone,
 A - pri - te ar - ri - va a - mor,

zon.
 zon. Love's on the thres - hold stone,
 A - pri - te ar - ri - va a - mor,

way!
 - gnor! With glo - ry by the way,
 Sol - da - tial pas - so an - diam,
p

way!
 - gnor! With glo - ry by the way,
 Sol - da - tial pas - so an - diam,

Cl.
p dolce. *Str.* *Cl.*
Basn. *Basn.*

tic tac, With love and hope is beat-ing so, with love and hope! tic
 tic tac, A - mor io cre-do al tuo pre - dir, mi bat - te il cor! tic

zon zon, For love is on the thres-hold stone, the thres-hold stone! tic
 zon zon, L'a - mor bat - te con - vien a - prir, con - vien a - prir! tic

tac, tic tac, With love is beat-ing so, with love and hope! tic
 tac, tic tac, A - mor io cre-do in te, mi bat - te il cor! tic

glou glou glou, In drop of nec - tar dew, with all our hearts in
 glou glou glou, O qual di - let - to suon. ah! qual di - let - to

glou glou glou, In drop of nec - tar dew, with all our hearts in
 glou glou glou, O qual di - let - to suon, ah! qual di - let - to

Love's on the thres-hold stone!
 A - pri - te ar - ri - va a - mor!

Love's on the thres-hold stone! zon . . .
 A - pri - te ar - ri - va a - mor! zon . . .

Love's on the thres-hold stone!
 A - pri - te ar - ri - va a - mor!

With glo - ry by the way!
 Sol - da - ti al pas - so an - diam!

With glo - ry by the way!
 Sol - da - ti al pas - so an - diam!

p Ob. Cl. Hns.
 & Bsn.

tac, tic tac, My heart, my heart in joy - ous glow, With love and hope is beat - ing so, My
 tac, tic tac, O qual per noi dol - ce av - ve - nir, A - mor io cre - do al tuo pre - dir, Ah!

tac, tic tac, For love is on the thres - hold stone, For love is on the thres - hold stone, So
 tac, tic tac, O qual per lor dol - ce av - ve - nir, A - mor io cre - do al tuo pre - dir, Ah!

tac, tic tac, My heart, my heart in joy - ous glow, With love and hope is beat - ing so, My
 tac, tic tac, O qual per noi dol - ce av - ve - nir, A - mor io cre - do al tuo pre - dir, Ah!

nec - tar dew, Young man and maid, we drink to you, Young man and maid, we drink to you, In
 suon glou glou, Be - viam ad o - nor di co - stor, Be - viam o - gnor, be - viam, be - viam Ad

nec - tar dew, Young man and maid, we drink to you, Young man and maid, we drink to you, In
 suon glou glou, Be - viam ad o - nor di co - stor, Be - viam o - gnor, be - viam, be - viam Ad

p zon zon, zon zon zon, For love is on
 zon zon, zon zon zon, L'a - mor bat - te

. zon zon, zon zon zon, For love is
 zon zon, zon zon zon, Con - vien a -

p zon zon, zon zon zon, For love is
 zon zon, zon zon zon, Con - vien a -

heart is beat - ing so, tic tac, tic tac.
co - me bat - te il cor, tic tac, tic tac.

op - en, let him in.
co - me bat - te il cor.

heart is beat - ing so, tic tac, tic tac.
co - me bat - te il cor, tic tac, tic tac.

drop of nec - tar dew !
o - nor di co - stor!

Glou glou glou
Glou glou glou

drop of nec - tar dew,
o - nor di co - stor!

Glou glou glou
Glou glou glou

the thres - hold stone !
con - vien a - prir !

zon zon zon zon,
zon zon zon zon,

on the thres - hold stone !
prir, con - vien a - prir !

zon zon zon zon,
zon zon zon zon,

on the thres - hold stone !
prir, con - vien a - prir !

zon zon zon zon,
zon zon zon zon,

Plan plan plan plan,
Plan plan plan plan

Plan plan plan plan,
Plan plan plan plan,

Str. poco marcato.

Cello. & Bssn.

My . . . my heart is . . . beat - ing so, tic tac, tic tac,
Bat - - te il cor, si . . . di pia - cer, tic tac, tic tac,

Love . . . is on . the . thres - hold stone,
Bat - - te il cor, . si . di pia - cer, leggiero.

My . . . my heart is . beat - ing so, tic tac, tic tac,
Bat - - te il cor, . si . di pia - cer, tic tac, tic tac,

glou, Youth . . and maid, we . drink to you,
glou, Quan - - to a me . pia - ce un tal suon,

glou, Youth . . and maid, we . drink to you,
glou, Quan - - to a me . pia - ce un tal suon,

Love . . . is on . the thres - hold stone, *zon zon zon zon,*
L'a - - mor bat - te con - vien a - prir, zon zon zon zon,

Love . . . is on . the thres - hold stone, *zon zon zon zon,*
L'a - - mor bat - te con - vien a - prir, zon zon zon zon,

Love . . . is on . the thres - hold stone, *zon zon zon zon,*
L'a - - mor bat - te con - vien a - prir, zon zon zon zon,

Meet . . . with glo - ry . by the way, *plan plan plan*
L'o - - nor dè, . gui - dar - ci o - gnor, plan plan plan

Meet . . . with glo - ry . by the way, *plan plan plan*
L'o - - nor dè, . gui - dar - ci o - gnor, plan plan plan

ff Tutti. *Str. dolce.* *p*

p (holding up their bottles.)

glou glou glou glou glou glou glou glou glou glou
 glou glou glou glou glou glou glou glou glou glou

plan,
 plan,

plan,
 plan,

Cello. & Bsn. *staccato e marcato.*

glou glou glou glou glou glou glou glou glou glou glou glou
 glou glou glou glou glou glou glou glou glou glou glou glou

CHORUS OF GIRLS.

Zon
 Zon

CHORUS OF MUSICIANS. (the musicians scraping their fiddles.)

Zon
 Zon

CHORUS OF SOLDIERS.

Plan plan plan plan plan plan plan plan plan plan
 Plan plan plan plan plan plan plan plan plan plan

Plan plan plan plan plan plan plan plan plan plan
 Plan plan plan plan plan plan plan plan plan plan

Add Hns. & Cl.

Str. pizz.

The musical score consists of several systems. The top system includes a vocal line with lyrics: *tic tac tic tac tic tac tic* and *tic tac tic tac tic tic*. The second system is a piano accompaniment line. The third system features a vocal line with lyrics: *glou glou glou glou glou glou glou glou glou glou glou glou* and *glou glou glou glou glou glou glou glou glou glou glou glou*. The fourth system is another piano accompaniment line. The fifth system has a vocal line with lyrics: *zon zon zon zon zon zon zon zon zon zon zon zon* and *zon zon zon zon zon zon zon zon zon zon zon zon zon zon*. The sixth system is a piano accompaniment line. The seventh system includes a vocal line with lyrics: *plan plan plan plan plan plan plan plan plan plan plan plan* and *plan plan plan plan plan plan plan plan plan plan plan plan plan plan*. The eighth system is a piano accompaniment line. The ninth system features a vocal line with lyrics: *Tromb. sustain.* and a piano accompaniment line.

molto cres.

tac tic tac, My heart is beat - ing so, My heart is beat - ing so,
 tac tic tac, A - mor io cre-do al tuo pre - dir, al tuo pre - dir,

molto cres.

For love is on the thres - hold stone, For love is on . . . the
 A - mor io cre-do al tuo pre - dir, al tuo pre - dir,

molto cres.

tac tic tac, My heart is beat - ing so, My heart is beat - ing so,
 tac tic tac, A - mor io cre-do al tuo pre - dir, al tuo pre - dir,

molto cres.

glou glou glou, With all our hearts in nec - tar dew, Youth and maid, we drink to
 glou glou glou, Oh! quanto a me piace un tal suon, Be - vium di lor ad o -

molto cres.

glou glou glou, With all our hearts in nec - tar dew, Youth and maid, we drink to
 glou glou glou, Oh! quanto a me piace un tal suon, Be - vium di lor ad o -

molto cres.

zon zon zon, For love is on the thres - hold stone, For love is on the thres - hold
 zon zon zon, L'a - mor bat - te con - vien a - prir, Con - vien a - prir, con - vien a -

molto cres.

zon zon zon, For love is on the thres - hold stone, For love is on . . the
 zon zon zon, L'a - mor bat - te con - vien a - prir, Con - vien a - prir,

molto cres.

For love is on the thres - hold stone, For love is on the thres - hold,
 L'a - mor bat - te con - vien a - prir, Con - vien a - prir, con - vien a -

molto cres.

plan plan plan, Come, no - ble hearts, a - lert and gay, To meet with glo - ry by the
 plan plan plan, L'o - nor che noi at - ten - de là I no - stri di gui - dar do -

molto cres.

plan plan plan, Come, no - ble hearts, a - lert and gay, To meet with glo - ry by the
 plan plan plan, L'o - nor che noi at - ten - de là I no - stri di gui - dar do -

molto cres. Tutti.

Sva

ff *a mezza voce.*

My heart! With love and
Ah! *a* *mor!* Oh qual pia -

thres hold stone! For love
Ah! *a* *mor!* Oh qual

ff *a mezza voce.*

My heart! With love
Ah! *a* *mor!* Oh qual

ff *p poco marcato.*

you to you! glou glou glou glou, In nec - tar
nor *be* *viam!* glou glou glou glou, O dol - ce

ff *p poco marcato.*

you to you! glou glou glou glou, In nec - tar
nor *be* *viam!* glou glou glou glou, O dol - ce

ff *p*

stone, Is . . . on the thres - - hold stone! For
prir, Si, . . . *a - prir all' . . a - mor* A . .

ff *p*

thres - - - - hold, the thres - - hold stone! For
Si, *a - prir all' . . a - mor* A . .

ff *p*

Is on the thres - - ho'd stone! For
prir, *a - prir all' . . a - mor* Con

ff *p*

way, glo - ry by . . the way To
vrà, *mar - ciam, ah! . . mar - ciam* L'o - -

ff *p*

way, glo - ry by . . the way To
vrà, *mar - ciam, ah! . . mar - ciam* Mar - - - -

Sua

ff *p* *Fl. & Cl.*

ff *Str. & Hns.* *f* *fp*

hope is beat - - ing so! With love is beat - - -
cer ah me qual . . de - lir! Io cre - - do al tuo . . .

is on the thres-hold stone, so let him
pia - cer io cre - do a - mor al tuo pre -

and hope is beat - ing so, is beat - ing
pia - cer io cre - do a - mor al tuo pre -

dew, young man and maid, we drink to you! glou glou glou glou, in nec - tar dew, Young man and
suon be - viam ad o - nor di co - stor! glou glou glou glou, o dol - ce suon, Be - viam ad

dew, young man and maid, we drink to you! glou glou glou glou, in nec - tar dew, Young man and
suon be - viam ad o - nor di co - stor! glou glou glou glou, o dol - ce suon, Be - viam ad

love is on the thres-hold stone
- pri-r con - vien poi - ch'è l'a - mor

love is on the thres-hold stone
- pri-r con - vien poi - ch'è l'a - mor

love is on, For love is on the thres-hold stone, So let it
vien, si con - vien a - pri-r, si con - vien a - pri-r, Con - vien a -

meet, to meet Come, no - ble hearts,
- nor, de, sol Gui - dar - ci o - gnor

meet, to meet with glo - ry by the way, To meet, to meet with
- ciam, mar - - - ciam, l'o - nor che noi at - ten - de Gui - dar - ci sol o -
Sva.

Fl. *Fl. & Cl.* *Vl.*
dolce.

ff

ing so, With love and hope is beat - ing
pre - dir, A - mor si cre - do al tuo pre - -

ff

in, For love is on the thres - hold
dir, A - mor si cre - do al tuo pre - -

ff

so, With love and hope is beat - ing
dir, A - mor si cre - do al tuo pre - -

ff

maid, we drink to you, Young man and maid, we drink to
o - nor di co - stor, Be - vium ad o - nor di co -

ff

maid, we drink to you, Young man and maid, we drink to
o - nor di co - stor, Be - vium ad o - nor di co -

ff

So let him in, For love is on the thres - hold
Che vuol en - trar, L'a - mor bat - te al vo - stro o -

ff

So let him in, For love is on the thres - hold
Che vuol en - trar, L'a - mor bat - te al vo - stro o -

ff

in, so let him in, For love is on the thres - hold
- prir, che vuol en - trar, L'a - mor bat - te al vo - stro o -

ff

a - lert and gay, To meet with glo - ry by the
gui - dar - ci o - gnor, O - nor dè sol gui - dar - ci o -

ff

glo - ry by the way, To meet with glo - ry by the
- gnor, gui - dar - ci o - gnor, O - nor dè sol gui - dar - ci o -

ff Tutti.

ff

Sca.....

so, is beat - ing so, . . . beat - ing so!
dir, al tuo pre - dir, . . . ah!

stone, the thres - hold stone, . . . let him in!
dir, al tuo pre - dir, . . . ah!

so, is beat - ing so, . . . is beat - ing so!
dir, al tuo pre - dir, . . . ah!

you, glou glou . . . glou glou, . . . we drink to you!
stor, glou glou . . . glou glou, . . . be - vium, be - vium! *(Reinhold goes into the chapel, then comes out.)*

you, glou glou . . . glou glou, . . . we drink to you!
stor, glou glou . . . glou glou, . . . be - vium, be - vium!

stone, the thres - hold stone, . . . so let him in!
gnor, con - vien . . . a - prir, . . . con - vien a - prir!

stone, the thres - hold stone, . . . so let him in!
gnor, con - vien . . . a - prir, . . . con - vien a - prir!

stone, the thres - hold stone, . . . so let him in!
gnor, con - vien . . . a - prir, . . . con - vien a - prir!

way, come on! . . . come on! . . . plan plan plan plan!
gnor, mar - ciam! . . . mar - ciam! . . . plan plan plan plan!

way, come on! . . . come on! . . . plan plan plan plan!
gnor, mar - ciam! . . . mar - ciam! . . . plan plan plan plan!

Sua

Bell.
fp Fl. Ob. & Bsn.

REINHOLD.

All is rea-dy in the cha - pel yonder, Go in, my children, the priest is wait-ing!
Ec - co l'o-ra, da-van-ti all al - ta-re, Fe-li-ci spo-si il mi-ni-stro vi chia-ma!

fp fp fp fp

SOLO AND CHORUS.—“GUARD THOSE I LEAVE TO-DAY.”

(All kneel. The bridesmaids place the bridal crown on Prascovia's head, and give her a nosegay. Catherine, wrapped in a large cloak, passes through the crowd, pauses on the pier, and turns towards the bridal party.)

Andante sostenuto.

PIANC. $\text{♩} = 80.$

The piano introduction is in G major, 2/4 time, marked *Andante sostenuto*. It features a delicate melody in the right hand and a supporting bass line in the left hand. The tempo is indicated as $\text{♩} = 80$. The piece begins with a piano (*p*) dynamic and includes a *Str.* (string) marking.

CATHERINE (on the pier).
Allegro molto moderato.
cantabile con molto portamento.

Guard those I leave to-day,
Ye glia dal ciel su lor,

Allegro molto moderato. ♩ = 76.

dolce.
2 Harps.

Hns. & Bsn. sustain.

Ped.

The first system of the vocal solo features a cantabile melody with a tempo of $\text{♩} = 76$. The piano accompaniment consists of two harps playing a *dolce* accompaniment, with horns and bassoons providing a sustained background. The piano part includes a *Ped.* (pedal) marking.

Saint of the faithful lo-ver!
Ma-dre, ma-dre miei pri-mi a-mor!

Fl. & Ob.

fp dim.

Hns. & Bsn.

The second system continues the vocal melody. The piano accompaniment features a more active texture with triplets in the right hand. Flute and Oboe parts are introduced with a *fp dim.* marking. Horns and bassoons continue their sustained accompaniment.

Heed not how lone I stray, Them
Ah! pit ben per me non v'è, Ma

Harp.

The third system shows the vocal line with a slight change in dynamics. The piano accompaniment is primarily carried by the harp. The tempo and mood remain consistent with the previous systems.

with thy bless-ing co-ver!
son som-mes sa a te!

The final system concludes the vocal solo with a triplet figure in the vocal line. The piano accompaniment continues with its characteristic harp accompaniment and horn/bassoon support.

Thou didst when near the gates of heav'n,
Men - tre il vol tu scio - glie - vi al ciel

... Tu . . . Leave him to me, . . . my mo - ther!
mi di - ce - sti o ma - dre!

There - fore, to aid, to aid . . . my bro - ther!
"Com - met - to a te la gui - da del fra - tel."

ther, Let my life be
Il fra - tel lie - to or *a piacere.*

given, let my life be given! Ah! . . . Guard those I . . .
è, or è lie - to ap-pien! Ah! . . . Ve - glia su . . .

a tempo. cres. Str. a tempo. pp Hp. Wind sustain. *(The bridal party enters the chapel.)*

a piacere.

leave to - day, Saint of the lo - - - mi a -
lor dal ciel, Ma - - - dre miei pri - - -

Poco più vivace.

- ver!
- mor!

CHORUS.
TENORS SOLO.

Come where the o - cean is heav - ing, .. And if thy mis - tress be griev - - ing, ..
Las - cia o - mai la tua tri - stez - za, .. A co - lei che il cor ti spez - - za, ..

BASSES SOLO.

Come where the o - cean is heav - ing, .. And if thy mis - tress be griev - - ing, ..
Las - cia o - mai la tua tri - stez - za, .. A co - lei che il cor ti spez - - za, ..

Poco più vivace. ♩ = 84.

Tpis. Hns. & Tromb.

(a boat with recruits stops at the pier.)

1st TENORS.

Leave . . . her the E - - - cho to tell Thy gay fare - well. Thy gay fare -
Per . . . gra - to ad - dio in - tuo - na an - cor La tua can - zon. La tua can -

2nd TENORS.

Leave her the E - - - cho to tell Thy gay, thy gay fare - well. Thy gay fare -
Per gra - to ad - dio in - tuo - na an - cor La tua can - zon d'a - mor. La tua can -

Leave her the E - - - cho to tell . . . Thy gay, thy gay fare - well. Thy gay fare -
Per gra - to ad - dio in - tuo - na an - cor . . . La tua can - zon d'a - mor. La tua can -

Hn. & Cello.

pp Str.

CATHERINE.

The heav'n . . is smil - ing o'er us, The o - - cean bright be -
 1st & 2nd TENORS. *Va - scel, va - scel che la - sci il li - - - do Al - lor . . . che a te . . m'af -*

- well, thy gay fare - well! Come, come, the o - cean is heav - ing, And if, and if thy
 - zon, *can - zon d'a - mor! An - diam non più tri - stez - za, no, Non più tri - stez - za,*

- well, thy gay fare - well! Come, come, the o - cean is heav - ing, And if, and if thy
 - zon, *can - zon d'a - mor! An - diam non più tri - stez - za, no, Non più tri - stez - za,*

Hns. Str.

- - fore us, To all . . I love . . let E - cho tell, let E - cho tell . . A
 - - fi - - do *Un e - co dir ah! per ad - dio pos - sa an - cor, I can - ti miei . . d'a -*

mis - tress be griev - ing, Let E - cho tell thy joy - ous fare - well, Let E - cho tell thy
 a *co - lei che il cor ti spez - za pos - sa dir per ad - dio I can - ti tuoi d'a -*

mis - tress be griev - ing, Let E - cho tell thy joy - ous fare - well, Let E - cho tell thy
 a *co - lei che il cor ti spez - za pos - sa dir per ad - dio I can - ti tuoi d'a -*

Hns. Str.

gay fare - - well! Ah!
 - mor, *d'a - - mor! Ah!*

joy - ous fare - well! La la la la la la la la la la la
 - mor, *sì d'a - mor! La la la la la la la la la la la*

joy - ous fare - well! La la la la la la la la la la la
 - mor, *sì d'a - mor! La la la la la la la la la la la*

fare well! fare well!
l'e co! l'e co!

la, la, Leave to the E-cho to tell, Leave to the E-cho to
la, Si ri-pe-ta l'e-co o-gnor, fp La canzon, can-zon d'a -

la, la, Leave to the E-cho to tell, Leave to the E-cho to
la, Si ri-pe-ta l'e-co o-gnor, fp La canzon, can-zon d'a -

Wind. >

fp fp

Str.

E - - cho - - my - fare - well! The heav'n is smil - ing
si - ri - pe - ta o - gnor! Va scel che la - sci il

tell thy gay fare - well! Heav'n, the heav'n is
- mor, can - zon d'a - mor! Mio va-scel che

tell thy gay fare - well! Heav'n, the heav'n is
- mor, can - zon d'a - mor! Mio va-scel che

Fl. & Cl. Sva

fp pp

Str.

o'er us, The o - cean bright be - fore us, Let E - - cho
li - do, Al - lor che a te... m'af - fi - do, Ri - pe - ta

smil - ing o'er us, The o - cean, o - cean bright be - fore us, Let E - cho tell thy
par - ti or dal li - do, Al - lor che a te, che a te m'af - fi - do Un e - co an - cor ri -

smil - ing o'er us, The o - cean, o - cean bright be - fore us, Let E - cho tell thy
par - ti or dal li - do, Al - lor che a te, che a te m'af - fi - do Un e - co an - cor ri -

Sva

Hns.

rall. un poco. (Catherine goes into the boat.) *p*

tell my gay fare well! Re
Le . . . my . . . gay fare well! *gnor!* *Two TENORS.* *p* *Re*
co o - - - *La*

gay fare-well, Let E-cho re-peat fare-well! Re-peat, re-peat our
pe - ta an-cor, An - cor la can - zon d'a - mor! *La sua can - zon d'a -*

gay fare-well, Let E-cho re-peat fare-well! Re-peat, re-peat our
pe - ta an-cor, An - cor la can - zon d'a - mor! *La sua can - zon d'a -*

rall. un poco. ♩ = 72. *Cl.*
p 3 Celli. *Bssn.*

- peat my last fare-well! Re-peat my last fare-well! Re-peat,
mia can - zon d'a - mor! *La sua can - zon d'a - mor!* *Can - zon*

pp *ALL THE CHORUS.* *pp*

gay fare-well! Re-peat, re-peat our gay fare-well! Re-
- mor, d'a - mor! *La sua can - zon d'a - mor,* *d'a - mor!* *Un*

gay, our gay fare-well! Re-peat, re-peat our gay fare-well! Re-
- mor, d'a - mor, d'a - mor! *La sua can - zon d'a - mor,* *d'a - mor!* *Un*

Sva. *3 Celli.* *p* *Fl. Cl. Bssn. & Hns.* *Str. pp*

re-peat my fare-well, fare-well,
can - zon d'a - mo - re, *can - zon,*

peat, re-peat our gay fare-well, our gay fare-
e - - - co an - cor ri - pe - ta an - cor la sua can -

peat, re-peat our gay fare-well, our gay fare-
e - - - co an - cor ri - pe - ta an - cor la sua can -

pp Cl. & Bssn.

(Behind the scenes.)

stringendo poco a poco.

fare - well
d'a - mor ah!

- well, our gay
- zon, d'a - - - mor.

- well, our gay
- zon, d'a - - - mor.

Or

Tempo lmo. un poco meno mosso.

fare - well.
d'a - mor.

fare - well.
d'a - mor.

pp Cl. Bsn. & Hns.
Str. *un poco meno mosso.*

(at a very great distance.)

tr *morendo.*

(The shake as long as possible.)

(curtain falls.)

a tempo.

Sra.

Tutti. ff

Ped.

END OF FIRST ACT.